

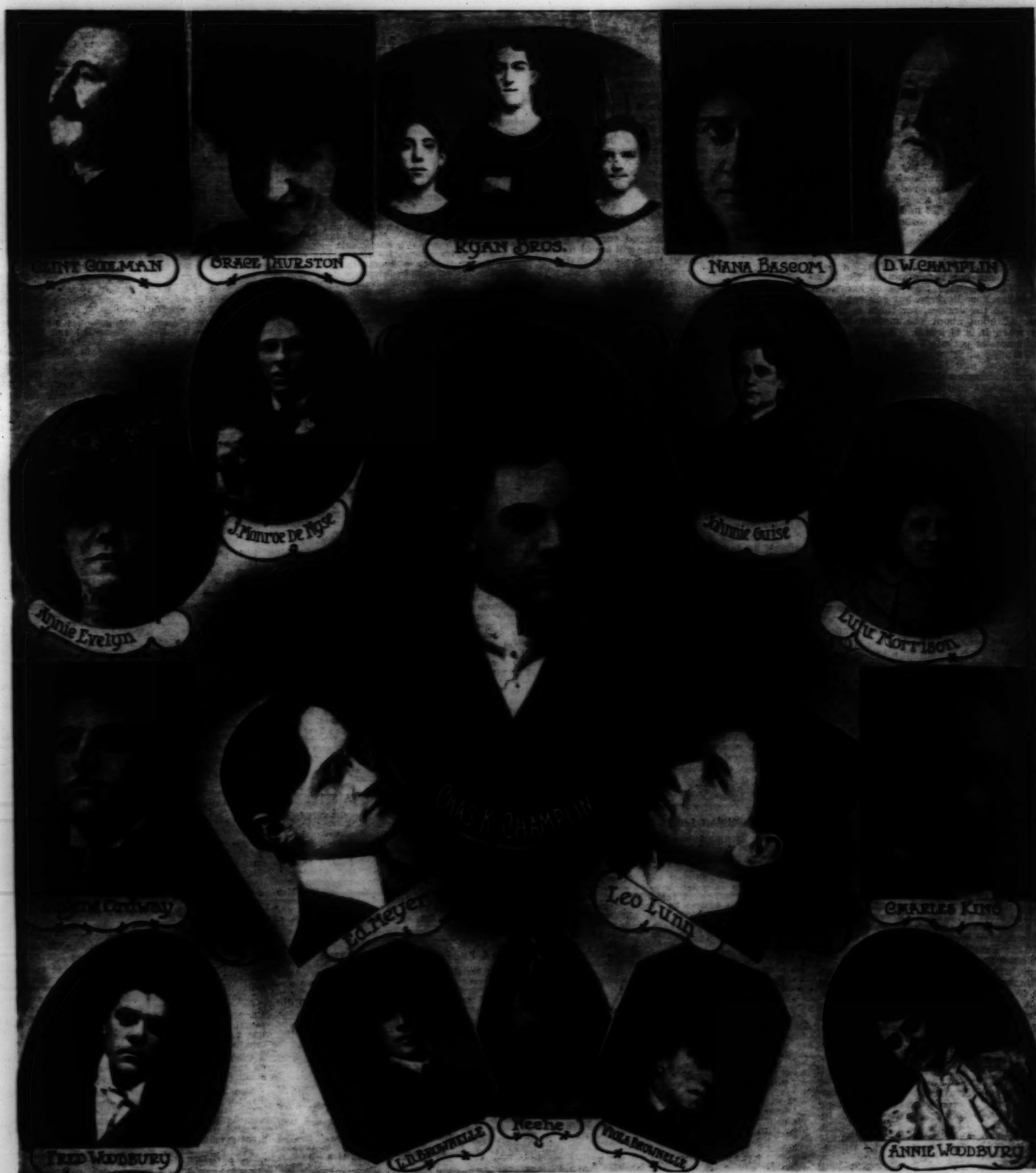
THIRTY-TWO PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLIX., No. 1,268.

NEW YORK: SATURDAY, APRIL 11, 1903.

PRICE TEN CENTS



CHARLES K. CHAMPLIN AND HIS COMPANY.

THE MATINEE GIRL



If this stage era in comic opera and musical farce should ever be alluded to by historians of the future it might well be called the "gay corner era."

There is an Oriental epidemic over the men who make these vehicles of laughter—and sometimes of lamentation—and all you need to construct one is a sufficiency of Eastern vagueness as to locality and time that will admit the introduction of any old thing in the way of costume, a trick elephant, tropical scenery and chocolate colored natives.

Everything goes just as in an Oriental divan in a Arabian fast, you find the Occident against the Orient and cowboys' lariat hang over the Orient's head. There is a great scope in the art of the Orient, as we see it in America.

Everything goes if you can get a few palm trees and a red hot tropic sun in the background. The language may be cockneyesque and the jokes New Yorkish, but you can't very well object to the drama, for there is always a comic abandon about the modern musical comedy when it is Oriental.

The humorous potshots may come in purple and crimson or in white satin, just as the author prefers, and the leading woman can be attired in Grecian draperies or a tawny suit. It doesn't matter. The long-suffering Orient stands for it all.

Everything in town now seems to have a touch of the prevailing fad. Nancy Brown, the Sultan of Sulu and the Wizard of Oz are built after the same pattern, and while some of them have in parts better songs and better fun than the others, the fashion is the same. Surely there must be some ground upon which to base an operetta besides the overworked East. The truth is, we are so tired of it that the picture of a camel on a cigarette can give one a feeling of nausea.

The glories of Oriental opera began to dawn upon us in the long dead past when Francis Wilson and De Wolf Hopper first made them funny.

Since then there has been an endless circus procession down the pike, fans waving, lanterns gleaming, spangles shining, legs twinkling, and there has been a trick elephant now and then just to encourage the game.

But there is a limit to everything, and the comedy of the opera of the Orient is played out. We must search anew in other fields—or at home, as Gilbert and Sullivan did—and take our Americanized Orientalism to the woods for a rest.

It has ceased to be anything but a bore, and no matter how we play about the comic theme, we always come back to the entrance march, the humorous monarch and the foolish prime minister—situations that Wilson and Hopper and Kline and Digby Bell played with so long ago that they have become worn-out toys.

We can stand the glitter and, when we hear of a Chicago success coming to Broadway, we take our cracked glasses to the theater with us. But this is mere Krazy glitter—the glitter of gold and glamor, the shabby shimmer of gold heels and bewitching smiles that sometimes hides within its whirling mass the germ of real fun and frolic and unpretentious plot.

But the Orient is the chestnut of comic opera. The most artistically successful of the comedy operas that have been done within recent seasons have been made without the rich spices of the East in their lines and music.

The Runaway Girl, The Country Girl and the Geisha are three notable instances of un-Oriental musical comedy that have been refreshing to our parched Chutneyed palates.

We sat through them pleasantly, gratefully, and wondered why we weren't bored between the songs and the jokes. And it never occurred to us that it was because the deadly blight of the Orient had failed to fall upon them.

Japan in the Geisha proved a delightful surprise, as did China. But China, I fear, will come in for its own share of overdoing after the run of the Honeymoon. The better plan will be to seek to create musical farces on new lines—with simplicity as the keynote instead of display.

The English comic operas were brilliantly simple in their staging. Only in the Mikado was there a departure from the rule which made the book and the music the thing rather than the costumes and scenery.

Dolly Varden had none of the savage splendor of the East in its make up, but its freshness and simplicity won its success and gave the star a chance to shine.

Adonis, the most wonderful of all the opera farces, had its gorgeous girls, but the Orient

hadn't begun to creep over our stage then, and we were spared the banyan trees and palanquins.

We have reached the end of the Oriental rope and we must have our musical comedies without peacock feather trimming.

We have been surfeited with the atmosphere and, like the Russian caviar that comes to us in tin cans by way of Kankakee, its humor is a trifle stale.

The most successful songs that have been remembered in recent presentations have been those of modern theme done in modern costume.

The famous Florodora ditty and recently the Five and Twenty Little Men of the Silver Slipper prove how ripe we are for a musical comedy with the men in modern clothes and the girls in up-to-date gowns and hats.

And so let us forget the mysterious East, with its Bowersque kings and bibulous prime ministers. Once upon a time, it is true, in the coconut-palm days of Hopper and Wilson, when Wang and the Oolah and the Merry Monarch frolicked and made our hearts merry, it was different.

But times have changed. We have grown rich and legitimate—as have Hopper and Wilson, who would rather have their picture in the Ladies Home Journal in the famous "Some Possible People of the Stage" series, than meet themselves grinning as of old from the fence posters.

But when they went from the Land of Laughing Lithographs into the Fields of Serious Endeavor, they took the humor of the Orient with them and buried it in Bagdad under the famous bamboo tree.

It is one of the most difficult problems of dramatic study to mark the line where stage improvement ends and degeneration sets in.

These stars that improve and get dignified take so much from us and give us so little in return! The light of the Orient has fallen upon Marie Cahill now, and instead of Nancy Brown she is to be seen nightly under a calcium singing daisies about the Congo River, looking like out of Billy Baxter's hairdresser.

In the new comedy her songs seem to have been constructed with a view to giving her something neat and refined that will amuse without offending. This, with a touch of coon song and a dash of Orientalism as a finish, does not seem to give her cleverness any chance for marked exposition.

If we can ever get well divorced from the East in musical comedy, we may hope for better things and greater opportunities; above all, for originality.

Every idea that proves a success in one piece is speedily and boldly appropriated and then badly done in a new one, and the notion seems to be that a revamped turn is better than a new one if the public will stand for it.

Nancy Brown has at least one unusual novelty for musical comedy—a young man who can sing and who does sing an, of course, interpolated song that is the best thing in the production—so far as music goes.

In an Eastern uniform that looks about four sizes too big for him this newly discovered De Roubais comes on and joins the roystering and well-seasoned musical comedians who are prominent in the cast.

They can all act—but they can't all sing, and here, in almost violent contrast, is a young man who can sing but who can't act.

For the moment the Orient seems wiped out of the plot. It is New York, and the red uniform might be a gymnasium suit. Then with tremendous earnestness and almost forcible concentration the young man, without make-up and visibly nervous although seated easily on the edge of a table, sings thunderously and splendidly, and the audience awakens from its trance and realizes that something unusual is going on.

How is it that these interpolated songs are always so good?

A man with a voice in a musical comedy is almost an insult to our intelligence! If these gifted amateurs are allowed to come out at the tail end of the piece and show the difference between singing and the other thing, it will queer some of our most successful performances.

But it's getting to be the thing in musical comedies to have a mysterious Oriental voice concealed somewhere in the plot without any name on the programme.

In the White Rose one well remembers that, as Miss Bentley sang her Violet song, a gloriously red head appeared in the tented door of a gypsy wagon and a cheery, rarely beautiful voice echoed to Broadway in the chorus.

The audience howled with delight. The audience always does howl with delight on hearing a voice in a musical comedy. But after that one wild burst of melody the voice was not heard again nor was the head seen.

And you went home feeling that you had imagined it.

THE MATINEE GIRL

FROHMAN LOSES LAW SUIT.

Charles Frohman brought suit, about six weeks ago, against the Frederick A. Stokes Company, publishers, to procure an injunction to prevent them from publishing a Maude Adams calendar. The publishers, knowing nothing of any other Maude Adams calendar, got out a calendar illustrated with half-tones taken from a biography of Miss Adams written by Acton Davies and published by them in 1901. The photographs from which these half-tones were made were secured by the publishers from Mrs. Adeline Adams and from Baron, the photographer. Mr. Frohman made a charge in his complaint that the Frederick A. Stokes Company had attempted to deceive the public.

The case came up before Judge Blachoff last week, and was promptly quashed. In his decision Judge Blachoff said: "An examination of the calendars published at the instance of the respective parties discloses a great dissimilarity in their make-up and title, and in the choice of illustrations used. There is no apparent attempt to deceive intending purchasers, and, upon the affidavits presented, it would appear that there has been no deception. . . . These photographs have been placed on sale generally for any lawful purpose to which the purchasers may devote them. Miss Adams has retained no right to herself for their exclusive use as illustrations of a calendar, and can give no exclusive right to the plaintiff." Motion for the injunction was denied with costs.

DISAPPROVES GRADY BILL.

Mayor Low has forwarded to Albany the Grady bill, which provides for an amendment of the city charter regarding standing room in the streets, signifying his disapproval of the measure on the grounds that the local authorities have complete control of such matters, and that the bill does not discriminate between existing conditions in different theatres. The bill will be referred back to the Cities Committee.

SOME BUSY BEGGARS.

A certain well known family of begging letter writers has again turned its attention to New York, and a number of prominent players have lately received examples of the literary skill of the husband and wife. The letters are all well written, in a neat hand, and the descriptions given of the poverty-stricken home, the sick husband and the hungry children are touching to the extreme. At least a dozen of these letters are on file at the Actors' Fund, the receivers having sent them to the Fund with requests that the case be investigated.

Some time ago the Fund assisted the family to a small extent, but when the representative of the charity called to look into the case, the "sick" husband ran away and the wife, who herself in her room with her several children, it appears to be true that the family is miserably poor, but it seems equally true that the husband and wife have become professional beggars.

The Man With the Little Dog is another theatrical impostor, who has recently returned to New York for a Spring season. He makes a specialty of calling upon the women of the profession, and he usually touches their hearts by his devotion to the dog. He has, he declares, a sister living on Long Island, and he desires to reach her home before daylight. Unhappily he has no money to pay the railway fare. He might, indeed, walk the distance himself, but the poor little dog is very tired, and he really has not the heart to compel him to walk any farther. At this point the eyes of the actress usually fill with tears, and while with one hand she strokes the little dog's head she passes over to his owner \$3, \$5 or \$8 for the railway ticket. One can picture the stream of the elms on Long Island patiently waiting the coming of the Man With the Little Dog. It is now two years and more since he started for her home, and apparently he is no nearer his destination now than when he told the tale for the first time.

Nothing has been heard lately of the aged actress who has just returned, penniless, from a long road season and who sends a note by messenger asking for enough money to pay for a night's lodging. This aged actress, who is a young man. He has either learned a new role or he is appearing in other cities. His last season in New York was not successful pecuniarily, though his work was considered very artistic by a number of eminent players. Members of the profession who receive begging letters from persons claiming to be actors should invariably inquire at the Fund before lending aid. The editors of the Fund are well informed as to the real merits of almost every case that one is likely to encounter in New York.

CHARLES K. CHAMPLIN.

On the first page of Two Minions appears the picture of Charles K. Champlin and the members of his repertoire company. Mr. Champlin has been meeting with notable success, and is an enthusiastic young actor-manager, playing all the leading parts with his company, doing his own booking and attending to all business required of a theatrical manager. This is Mr. Champlin's fifth season as owner and manager, and, like many others, he began by playing the smaller towns, but by persistent effort he has gradually built up his attraction until it ranks with the top liners in repertoire and plays the best repertoire houses. He believes in giving the people their money's worth, and so pays well for good royalty plays. He also carries six specialty features, each a headliner. Next season Mr. Champlin intends to introduce something entirely new in the repertoire field, which, he says, will be a surprise to both managers and patrons. He is proud of each member of his company, which now numbers twenty people, but will be increased for the coming season. Mr. Champlin is conferring with dramatic agents for the best plays procurable, and has contracts with three scenic artists, who will devote their time during the summer to equipping his plays with special scenery. One special set of Mr. Champlin's own design will be decorated and ornamented with cut glass in imitation of diamonds and rubies, and will be one of the handiwork ever seen in repertoire. The present season runs until June 1, and the bookings include such towns as Paterson, N. J.; Amsterdam, Yonkers (return date), Johnstown, Newburg, Gloversville, N. Y. He will reopen next season Aug. 31, and is almost booked solid in the best repertoire houses in the East.

COMEDIANS IN BASEBALL.

Montgomery and Stone, the principal comedians in The Wizard of Oz, are not only ardent baseball enthusiasts, but they are almost as facile at home on the diamond as behind the footlights. They have therefore organized a nine composed of members of the profession, to be known as the "Montgomery and Stone Nine," and during the coming week they will issue challenges to all of the musical comedies now playing in town in the hope of inciting their brother comedians on Broadway to organize similar nines for the purpose of arranging a series of amateur games in and about New York. The Montgomery and Stone nine, it should be distinctly understood, will be composed exclusively of members of the profession. No outsiders, "ringers-in" or ex-college amateurs will be permitted to play. The nine is composed as follows: Fred A. Stone, pitcher; Charles E. Mitchell, catcher; Earl Dewey, first base; David C. Montgomery, second base; Tom Nawa, third base; George Felix, shortstop; George Lavender, right center; Joseph Schrade, center field; Stephen Maley, left field. Julian Mitchell has consented to umpire the first game providing his labors in preparing for his new production, The Babes in Toyland, will permit him to enjoy an afternoon's cessation from the work of the theatre.

TROUBLE OVER VICTORIA SITE.

Mrs. Anna F. Davidson has brought suit in the Supreme Court against Louisa M. Gerry, wife of Commodore Elbridge T. Gerry, over the renewal of the lease of the property at Seventh Avenue and Forty-second Street, the site of the Victoria Theatre. The plaintiff held a twenty-year lease, subject to renewal, and wishing to take another lease of the property, appointed Samuel Goldstein an appraiser, while Mrs. Gerry named Michael Coleman. The appraisers, however, failed to come to any agreement, and so Mrs. Davidson has appealed to the courts to appoint an arbiter.

A PHOTOGRAPH COLLECTION.

Arthur Matland is the proud possessor of one of the largest collections of photographs of professional people in this city. The collection consists of 55 volumes, numbering over 30,000 different pictures, many of which are autographed. There are also some 50,000 programmes. The index contains nearly 6,000 names. Lillian Russell heads the list, with 246 different poses.

ENGAGEMENTS.

Joseph Selman and George Miller, for A Prisoner of Zenda (Eastern).

Ernest Selman has signed for the support of Alberta Cellario in As You Like It; Warren F. Lake manager; W. J. Townsend, Harry St. Manor, Will A. Rising, John Rappaport, L. Rogers, Lotton, Frank Trevor, Stanley Joseph, W. J. Thordyke, Edward Peley, J. M. Martin, L. D. Church, Adelle Dumont, Fred de la Roche, Max Larimer, and Edwin Brewster. The tour opens on April 13, and will last for seven weeks.

J. P. Jordan, for Lamour, and as assistant stage-manager with The Holy City.

George Barr, as Utterton with Edward Waldmann's production of Dr. Jekyll and Mr. Hyde.

Rose Marten, for The North Western company.

Everett Robertson, with Rose Stuart in Vandeville. W. N. Washburn has been engaged for the Spring season of the Woodward Stock company, of Louisville, Ky.

REFLECTIONS



Photo by Harris, South Street, Ind.

Pictured above is Richard Allen, who, in the last four years, has won an enviable reputation, as he has appeared in nothing but leading roles during that time. Among his most notable successes have been Richard Caesar in Henry V. Edmund's successful comedy. When We Were Twenty-one, a part originally played by Nat Goodwin, and the role of Major Kearney in Winchester, which Mr. Allen has just ceased playing, having left the company at Portsmouth, Ohio. Among the other parts that Mr. Allen has taken are Paul Benton in The Burglar, George Bainbridge in At the Stroke of Twelve, Ernest Winfield in Lotta, Blair, Father's The Lights of Home, Tom Logan in Human Hearts, Ruby Barral in James A. Herne's Hearts of Oak, Frank Layton in Jacob Little's Old Kentucky, and Flavian in The Gladiator. Mr. Allen also has played long engagements in summer stock with the Bowdoin Square Stock company, the Baker Stock company, and others. He is a man of attractive personality, and a splendid physique that enables him to play to great advantage certain roles which demand an actor of such a type.

George Ade and Alfred G. Wethall have written a new song that is sung by Maud Lillian Herri in The Sultan of Sulu, entitled the "U. S. A."

W. A. Brady has abandoned his plan to revive Frou Frou during the engagement of Grace George at the Herald Square.

Clarence M. Love recently received a gold watch and fob from the members of the Howard's Family Theatre company, of Chicago, of which he is a member.

Robert Rosworth has been engaged as leading man with Henrietta Crossman.

Henrietta Crossman, who gave but a single performance in Louisville, Nashville, and Memphis, has been offered such inducements that she will soon give a special matinee in each of these cities.

Owing to the illness of Mrs. Sweet, the trial of the charge of assault brought against Augustus Thomas by William Sweet, the New Rochelle editor, has been postponed until May.

It is announced that Harry Ahley, the English actor, will succeed Charles Richman as leading man of the Empire Theatre Stock company. Mr. Richman is to be starred by Weber and Fields.

May Isabel Flek, who has won success as a writer, will give an evening of new and original monologues at the Waldorf-Astoria on April 22.

The new musical comedy which Harry R. Smith and Gustave Kerker have been writing for the Blanche King Opera Company is finished, and will soon be put into rehearsal.

Alice Irwin, of the Bohemian Burlesquers, was married in Minneapolis on March 23, to Lowell A. Rich, director of the orchestra at the Star Theatre, St. Paul. Mr. and Mrs. Rich are spending their honeymoon in Canada.

Harry E. Nirdlinger, treasurer of the Marguerite Sylva Opera company, while at Milwaukee on March 23 was robbed of \$2,000, the money being taken from beneath his pillow while he was sleeping. Gilbert Warfield, a member of the company and Nirdlinger's room mate, was arrested, and, when charged with the crime, it is said, pleaded guilty, and was sentenced for two years.

Cleve C. Wilson, manager of the New Wilson Theatre at Mason City, Iowa, was married on March 24 to Daisy May Weber, of Winnebago City, Minn.

Edward Durand and Madeline Foster, both members of Anna Held's company, were married in Minneapolis on March 24.

A daughter was born to Mrs. Charleworth J. Meekins (Edith Bradford), at Hamilton, Ont., on March 23.

George Daly, the author of Spotless Town, was taken to Bellevue Hospital last Wednesday suffering from mental aberration. His physician says that his condition is the result of overwork in writing plays and sketches.

The A. M. Palmer benefit has been postponed to the Autumn. It was planned to give the performance at the Metropolitan Opera House in May, but owing to the attentions to be made in the stage there and also to the fact that a number of other testimonials are to be given in the late Spring, the committee in charge has decided to give the Palmer benefit in October.

John Ford and Mayme Gehrus were married in Milwaukee on March 31. The ceremony was performed at the Grand Avenue Methodist Church by the Rev. C. F. Madden.

The Ludlum School of Dramatic Art in Philadelphia gave its eighth public performance in that city on March 25. Three short comedies, the garden scene from Mary Stuart and a scene from Julius Caesar were admirably presented by the students. The Ludlum School is giving especial attention to the training of children, and has a large class of boys and girls from five to twelve years old.

Charles J. Bell sailed for England Saturday on the Compagnie. He will return to New York about the middle of May.

The Shuberts last week purchased for \$60,000 the property adjoining the Casino in West Thirty-ninth Street. An addition to the theatre will be built, and in this will be located the dressing-rooms, while the stage will also be greatly enlarged.

Eva Palmer, the daughter of the late Cortlandt Palmer, will make her stage debut in London on April 23, appearing with Sir Henry Irving in Dante.

Edmund Russell will give a special matinee performance of Hamlet at Wallack's Theatre on April 28.

Charles G. Amaden, manager of the Inter Ocean Comedy company, which closed on Saturday, will spend his vacation with his father at Albion, Mich.



SPRINGFIELD, MASS.

The indefatigable Herrmann, who started on last July and by the time he finishes in June have been in every State in the Union, as we Canada, added Springfield to his list March 29 a matinee and night demonstration of magnificent good sized audiences. The musical Co-

SPRINGFIELD, MASS.

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**LOUISVILLE****TOLEDO.****ОМАНА.**

Mrs. Patricia Campbell drew a large and brilliant audience at the Crystal Palace, 25, opening in "The Joy of Living," which to the ordinary eye is unnecessarily suggestive, but which certainly gives Mrs. Campbell plenty of scope for her brilliant talent. Aside from the work of Emmet C. King, as the wronged husband, the supporting cast was a very attractive one. The leading ladies were richly costumed, artistic. Magda and The Second Mrs. Tansworthy were given later. The Chaperones introduced a large and well-balanced co. 27, 28. The comedy work is in good hands, the cast being headed by Walter Jones, and the female parts were usually well taken. James McLaughlin, as the villain, was very well supported by Maxman, in fact, his success was almost equal to his brilliant record as Monte Cristo. The supporting co. was good and the applause generous. Managers Burgess and Woodward announce Francis Wilson's 4, York State Palace 5, William C. Crane 6, Jack and Edna 7, 8, 9, 10. The Young Americans 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

affords Miss Thurston an opportunity to ac-
some very good work, which opportunity she en-
with credit to herself and to the entire anti-
of her auditors. Business was but fair.

out where the
as any relation to the great American take-
concerned, was not apparent to the naked eye.
ings from Ben Hur or the Old Maid. It
would have been as appropriate as the name
Mr. Simms. In the leading comedy role, made
able impression, but to some extent marred
of his work by supercilious pedal and facial ac-
Catherine Linyard displayed to advantage a

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is in Down the Slope, Camille, Eagle, A Kentucky Girl, The Gallery Slave, Carmen, and Fairy Ticket 210; fair business; co. light. The Denver Express 25 to specialty; Saturday afternoon.

PERRY—GRAND OPERA HOUSE (Kate and Delaney, mgrs.): Vanda Farrell co. March 20-1. The Denver Express 3.

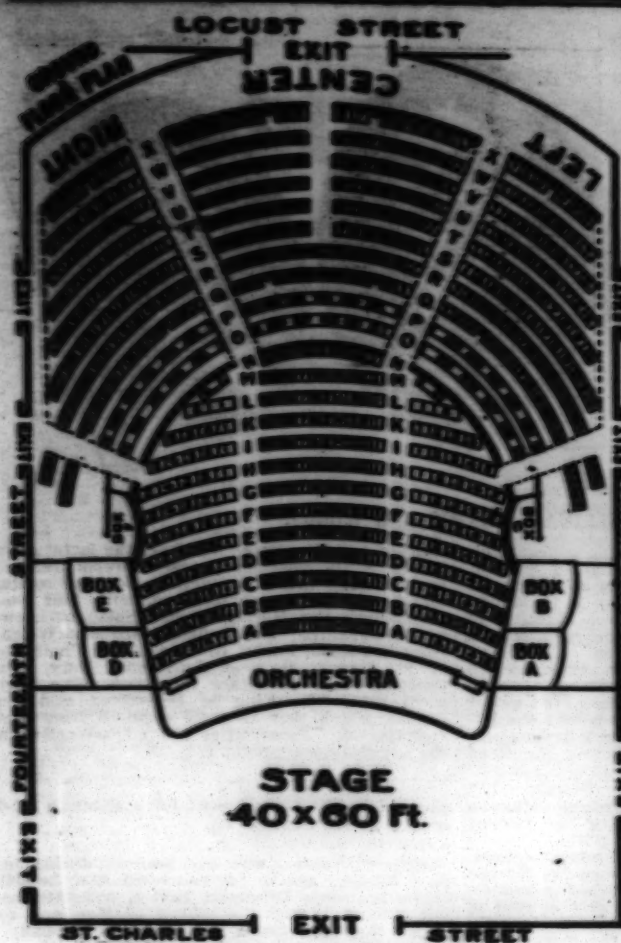
RE. BENO—OPERA HOUSE (J. H. Warren, mgr.): The Denver Express March 31.

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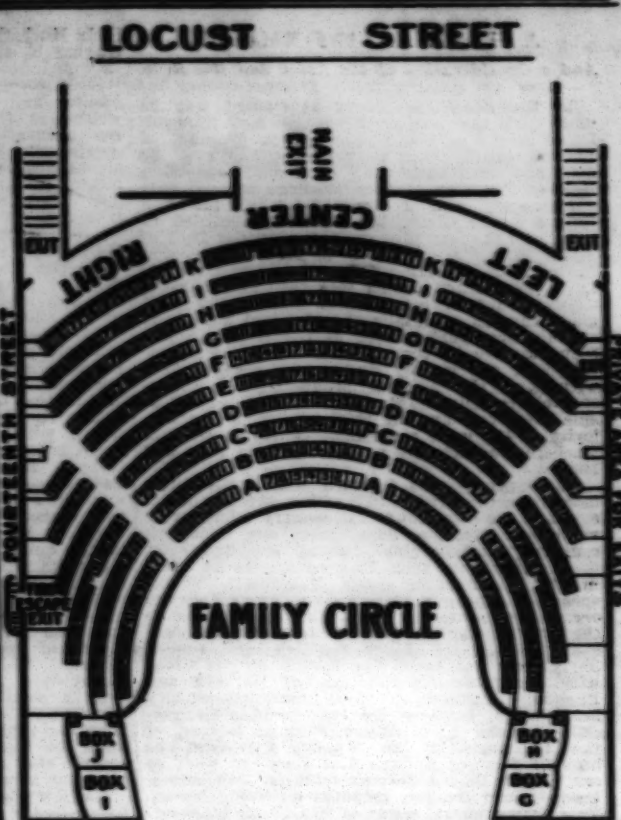
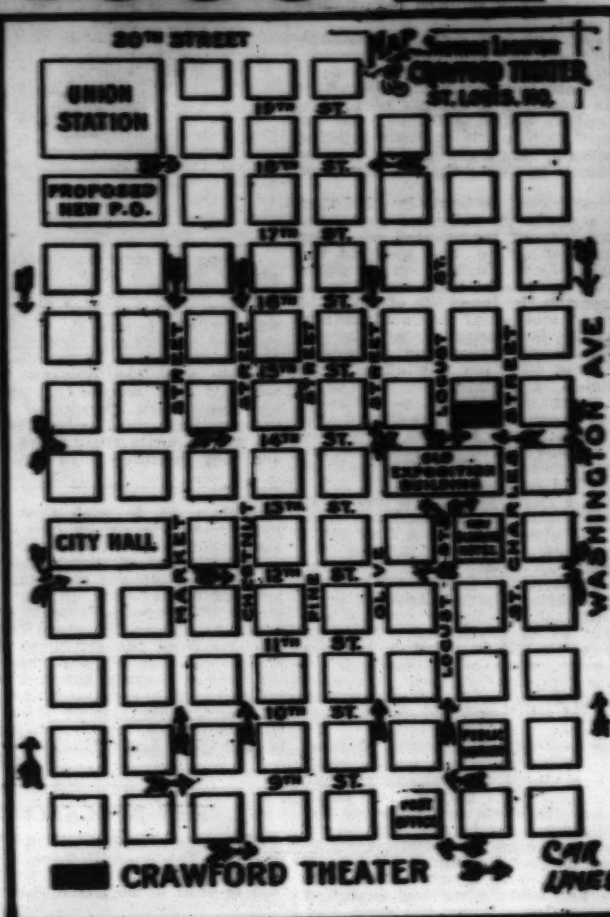
OREGON.

PENDLETON.—FRANK'S OPERA HOUSE (Doherty and Welch, mgrs.): Lower's Lane March 17; fair audience; good performance. The Portland News 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 8

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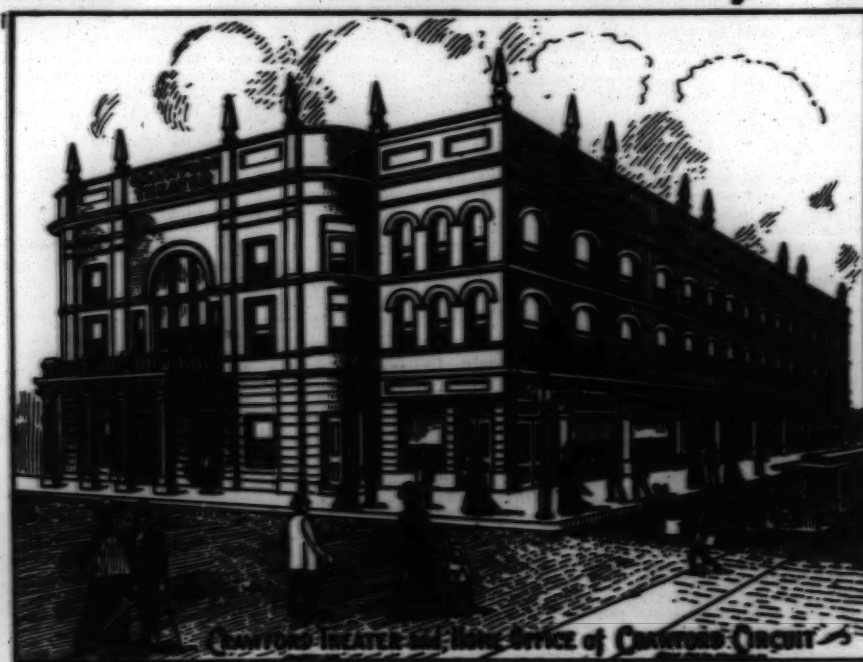
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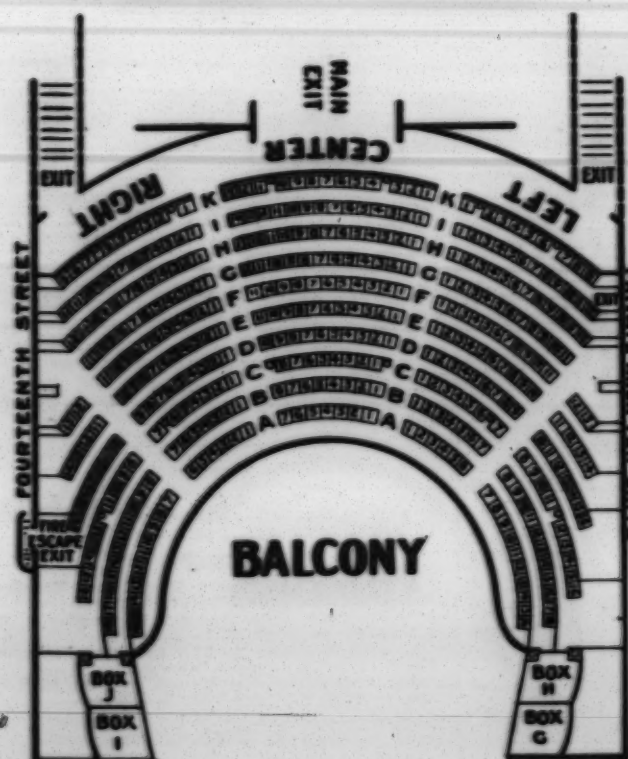
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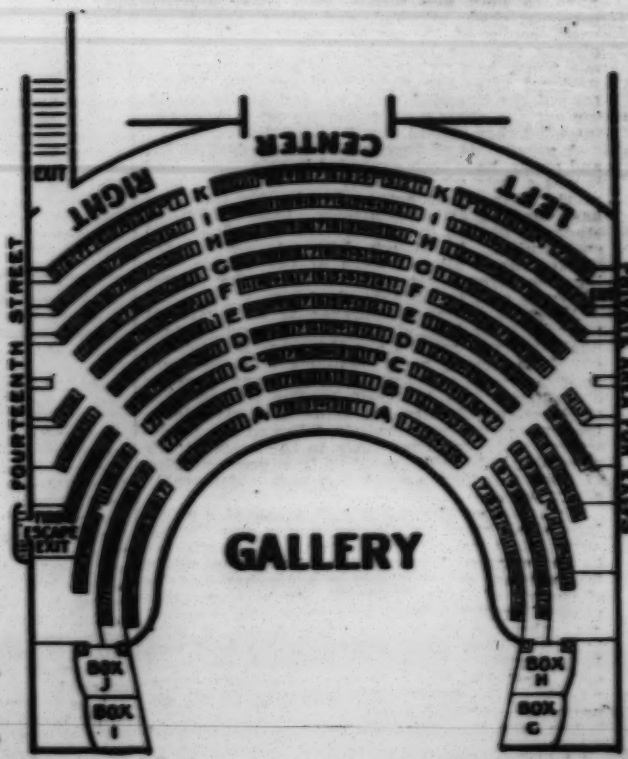


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- Crawford Theater, Wichita, Kansas.
- Opera House, Trinidad, Colorado.
- Opera House, Phoenix, Arizona.
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THE BROOKLYN STAGE.

San Toy repeated its former successes at the Amphion, and drew to that house a large audience which enjoyed pleasure at the place and its catchy musical numbers.

At the Poly, Ward and Vokes, supported by a capable company again, as last week at the Grand Opera House, presented The Headwaters to large audiences.

Primrose and West's Minstrels followed Ward and Vokes at the Grand Opera House, and gave an excellent minstrel show to good business.

At the Montauk a Country Girl was the attraction and drew large audiences.

Her Marriage Vow, at the Park, proved to be an excellent attraction for the disciples of melodrama, and the performances were well attended.

HAROLD HUGH.

THE STOCK COMPANIES.

David Higgins' war drama, The Secret Dispatch, was last week's offering at the Bijou Theatre. Edna May Spooner appeared in the role of Mary Field. Augustus Phillips was seen as Edwin Gray. Robert Ransom appeared as Michael Burns. Hal Clarendon as Henry Clarke. Harold Kennedy as Sam Nason. Ben F. Wilson as Jim Pollett. Frank London as Conrad Bauer. Charles C. Palmer as Helmsmeier. W. L. West as Corporal Smith. R. K. Spooner as Sergeant Hall. Tom Shesley as Jakey, and Olive Grove as Matilda Larkin. Large audiences attended. During the play Edna introduced a new song as a specialty which met with marked favor. This week, Matilda is the attraction.

Corse Payton presented The Stowaway at his Lee Avenue Theatre last week before goodly houses. Kirk Brown was cast as Tom Ingles. Una Abell Brinker as Althea Dale. Charles Barringer as Charles Etherington. Barton Williams as Paul Ingles. W. A. Mortimer as Dickey Dials. Franklin Russell as Percy Smart. George Hoy as Joe Hickey. Charles McCrory as Sandy. Francis Johnson as Chucky. Frank Payton as Officer Johnson. Grace Fox as Florence Etherington. and Clara Austin as Jeffries. The play was creditably staged, and was well liked. The current bill is The Rivals.

Strange Adventures of Miss Brown was the play offered by Payton's Fulton Street Theatre company last week. The comedy met with marked favor, and the good sized audiences were hearty in their applause. Marie Caspers was seen in the leading feminine role as Angela Brightwell. Walter Wilson appeared as Mr. Hightower. Richard P. Crolius as Captain Courtney. Peter M. Lang as Major O'Gallagher. Claude Payton as Sergeant Tanner. Joseph W. Girard as Herr Von Moser. Harold R. Chase as Michael Dougherty. Sadie Macdiffe as Mrs. O'Gallagher. Dora Lombard as Miss Romney. Ethel Clifton as Euphemia Schwartz. Agnes Mark as Matilda Jones. Julia Hottel as Millicent Lovelidge. Louise Guilbert as Anastasia Perkins. Josie An-tonette as Clara Lovelidge. and Lillian Payne as Emma. Specialties were introduced with excellent effect by Mr. Crolius. Miss Mark. Miss Antonette, and Miss Hottel. The present offering is Hanel Kirke.

Mr. Phillips' company at the Lyceum gave marked evidence of its versatility by changing from Romeo and Juliet the previous week to Nevada. This almost impossible melodrama was admirably put on, and the several members of the cast made the most of it. William C. Holden as Jack Hawley was sufficiently heroic to suit the most admiring matinee girl, while Emma Bell danced through the part of Jennie Williams in a breezy and original manner. Henry F. Ken as Jim Rawlins. Jessie West as Miss Walton. Alice Warren as Samantha Clayton. Charles Herbert as Joe Williams. Joseph J. de Grasse as Jose Alvarez. Edward Murray as Colonel Clayton. W. D. Stone as Brutus Brown. John P. Curley as Sam Smart, and Gus De Vere as Pete Sweet were good. During the play Mr. Curley and Florence Hill introduced specialties that won marked favor. Ten Nights in a Bar Room is this week's bill.

Resurrection, which was done at the Columbia a few weeks ago, with Edith Proctor Otis in the leading role, was put on again last week with Marie Wainwright as Manola, supported by the stock company. Miss Wainwright was rather disappointing, especially in the prison and court room scenes, but she improved toward the end of the play, giving a distinctly good performance in the last two acts. Sydney Toler repeated his portrayal of Dimitri with much success, and Robert Elliott was again the good-will villain. Good work was also done by Horace Mitchell, Ann Seale, Katherine Johnson, George E. Martin, J. Sydney Macy, John Fenton, Anna Layman, Mabel Freeman, Henry Harris, and others. This week, the last of Miss Wainwright's engagement, Camille is the bill.

M.C.

Business was very large at the Gotham Theatre last week when the Edith Stock company appeared in that sterling melodrama, The Silver King. The full strength of the company was called upon for this production. David Conger as the impious Wilfred Denver played the part with a feeling and intensity that marked it as one of his best characterizations. Joseph I. Treacy was in his best form and gave an excellent portrayal of The Spider. Walter Chester, who played out of his line, was a capital Daniel Jalkes. Two good performances in character bits were contributed by Otto Hoffman as Mr. Parkyns and Joseph Willman as Mr. Blush. Laughs were earned by Harry MacDonald as Corbett and Elmer Potter as Crippen, while Charles E. Bunell as Father Christmas shared in the laughs with The Spider. Henry Muller was an indifferent Geoffrey Ware, and Patrice Winston a faulty Olive Skinner. Caroline Franklin had good control of her voice and played the stricken wife, Nellie Denver, with proper restraint. Jennie Austin proved a winsome little Cleo. Emma De Castro as Susy had but little to do. This week Darrell Vinton will fill his third stock star engagement here, appearing in Don Cesar de Baza.

J. H. G.

VAUDEVILLE.

Last week at Hyde and Behman's Fanny Rice made a fine impression with her new material, which was exceptionally good. The balance of her material is clever enough to be of value for some time yet, and was presented in her usual vivacious manner. Eugene O'Rourke, assisted by Nellie Elting, again won success in their capital sketch. Their work is much smoother than before, and always pleases. Hallen and Fuller repeated their former successes by presenting their new and clever sketch, Election Beta. Callahan and Mack greatly pleased in their artistic little Irish skit. The Dillon Brothers, in their imitable parody work, were an applause hit. Carroll Johnson is using his old material, but it is well received. John and Bertha Gleason pleased in neat dancing, also Scott and Wilson in their familiar acrobatic work. This week Little Wilson, the Three Mortons, Stephen Grat-tan and company, Cushman, Holcombe and Cur-tis, Murphy and Nichols, Burton and Brooks, Flood Brothers, Hill and Whittaker, and Tim Cronin.

Ned Wayburn's Jockey Club proved entertaining at the Orpheum last week. The different steps used by the chorus were clever, the costume changes quick and decidedly neat. The little comedian, Olga Von Hetsch, scored a laughing hit. Her work is much improved, and she

now tapers her song in a jolly and catchy manner. Tom Nava, with excellent support, presented Put and the Gulls, new to this house, which was greatly appreciated. It is a capital sketch, and its rendition is most artistic. James T. Thorne and Grace Carleton were seen to advantage in a sketch full of clever lines and some good comedy-climaxes. Ed. M. Faver and Edith Macleir scored their usual hit in Caesar's Angel and won several encores, especially on Faver's song. James E. Kelly and Dorothy Kent were the applause hit of the bill in their clever specialty. Their talk is new and the song was in favor, their finishing dance being exceptionally clever. Jack Norworth scored in his talk and singing. He has revived his old favorite, and it was appreciated. Louise Dresser is using the same material, but won considerable applause, especially for her burlesque illustrated songs. The Wiltons were good in clever bar work, as were also the Harrows in their neat picture work. La Belle Blanche pleased in her imitations. This week Ned Wayburn's Jockey Club, the Girl with the Auburn Hair, Athos Troupe, Winchell, Smith and company, Charles Case, Maxwell's Firemen, Little Western, and the Taylor Sisters.

GEOFFREY THERWILLING.

A LONG ISLAND CIRCUIT.

In the last few years Long Island has grown very rapidly, and has now become a continuous chain of small towns of three or five thousand inhabitants. number of new theatres and opera houses have been built recently, and the territory has developed into a good theatrical district. The great drawback to the business has been the lack of unity among the local managers to protect and advance their business. The Long Island circuit has been under discussion for some time, and has now materialized under the management of Charles D. Herman, and has several houses. Bay Shore, who has promoted and is now booking and managing the same. The circuit is one of six good one-night stands—all houses with good stage and scenery accommodations.

CRAWFORD'S ST. LOUIS THEATRE.

The new St. Louis theatrical enterprise, the Crawford Theatre, is attracting attention among managers of the higher class popular priced shows. The site of the house, at Fourteenth and Locust Streets, is one of the most excellent in the city. The street car facilities are excellent. L. M. Crawford, the general manager of the new Crawford circuit, who will give his personal attention to the St. Louis property, promises that it will be one of the best advertised theatres in the World's Fair city. Those desiring time should address L. M. Crawford, Crawford Theatre, St. Louis, where the booking for the entire circuit is done.

MATTERS OF FACT.

Charles D. Herman has closed with the Ward company, and is at liberty for the rest of this season, and also for next.

John William Schmidt, who advertises in The Mirror for engagements for the Summer and next season in various business capacities, has had experience as manager, business manager, press representative and advance representative. Mr. Schmidt was formerly on the editorial staff of The Mirror, and during the past season was employed as manager of the Spooner Stock company at Robinson's Opera House, Cincinnati, O.

Robert R. Kegeries assumed the character of Bruce Paul in The Christian on short notice during its engagement at the West End Theatre, and acquitted himself well.

A. G. Delamater has opened offices in the Knickerbocker Theatre Building and will represent, route and book reliable attractions on reasonable terms. He is also the New York representative of the Greve Little Company, of Milwaukee, and has several desirable plays fully equipped with complete lines of printing to lease for tour, stock or repertoire.

The Hudson Lodge of Elks has taken the lease of the Hudson (N. Y.) Opera House, commencing May 1, and will rechristen it, naming it The Elks' Theatre. The management of the house will be conducted by them and only the best and a limited number of attractions will be booked. All dates will be protected. The tour of the attraction is wanted to inaugurate the new management. All communications should be addressed Elks' Theatre, Hudson, N. Y.

The Cameronian Carnival Company appeared at Tibbodaux, Pa., under the auspices of the local fire department, March 4 to 6. This was the first street fair ever held at that place, and the success, the clemency of the weather, the affair was a complete success.

The aromatic face steamer is a contrivance that recommends itself to all users of grease paints and make up. It cleanses the pores and keeps the skin in a healthy condition, besides being a complexion purifier. It is sold by all druggists and manufactured by the D. C. Company, Department J., 217 West 126th St.

R. J. Williams has taken the management of the Grand Opera House, at Ashland, Pa., and is booking for next season. The town has a good trolley service and a drawing population of 30,000.

Carl Muller and son, the wig makers, are now located in their new quarters at 1570 Broadway.

Nellie Fillmore scored a hit at the Grand Avenue Theatre last week playing the Biddy in A Gambler's Daughter. Her singing specialty was repeatedly en-cored. She invites offers for next season.

The new Auditorium, which is being built at Shelbyville, Ill., will want a good comic opera to start its career. The theatre has a seating capacity of 5,000 people.

Lorraine Buchanan will star next season in the musical comedy, The Billionaire, on which place she has secured a copyright. A large company including a lot of pretty girls and a large orchestra will be in her support. Almon A. Kinney will direct the tour.

Clyde Chester and James Rodney formed a partnership last week. Mr. Chester, senior member of the firm, is located at 1570 Broadway. Mr. Rodney, the junior partner, is the founder and director of the New York College of Drama, at 61 Fifth Avenue, which now passes under the new management. Chester and Rodney will next season exploit a triple star organization to be known as James Rodney, James Woods Hunter, and Clyde Chester company, presenting a repertoire of eight complete productions. The rights to Marie Duran's version of Quo Vadis, as produced at the Castle Square Theatre, London, have been secured, besides other plays. Miss Hunter is a young actress of beauty and personal charm.

Carl Hagenson's animals have enjoyed a very prosperous season in Chicago. After a big week at the Great Northern, the entertainment drew a large crowd to the Columbia. Some of the special features are Anna Ollie and her cockatoo, Clown Schubert and his goats and dogs, Charles Judas Alaska's new troupe of seals and sea lions, and others of equal note. The tour of the attraction is under the direction of C. Lee Williams, and the season promises to be very successful.

Martin Beck is in New York on important business in connection with the Orpheum circuit. He visited Tony Pastor's Theatre yesterday afternoon.

The Freehold, N. J., Opera House has changed hands. Walcott and McNamara, who have owned and conducted it the past fourteen years, have sold it to the Vredenburg Rifles, the local military company, whose trustees acquired possession of it April 1. The booking will be under the charge of First Sergeant Cornelius B. Bartholow. The new managers are making arrangements for extensive alterations and improvements.

Terre Haute, Ind., has some good April and May time open. Write or wire quick to T. B. Barrydt, Jr., manager of the Grand Opera House, Terre Haute, Ind.

My Friend, the Cowboy, a sketch suitable for vaudeville, requiring but three people, is offered on royalty by the Wilmark Music Library, 8 West Twenty-ninth Street.

Julie and Elmer Walters will add to their five attractions The Buffalo Mystery, written by Lawrence Russell. The play is founded on the murder trial which is baffling the Buffalo police, and will be produced within a fortnight.

James Beville has made a hit in the support of Rose Stuart at Foster's Twenty-third Street Theatre.

Irvin R. Walton routing in Chicago, Ill.,

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TELEGRAPHIC NEWS

CHICAGO.

Nashfield, Willard, and Mrs. Carter—Gossip of Belongs in the Windy City.

(Special to The Mirror.)

CHICAGO, April 6.

The stars on the local horizon this week are Mr. Mansfield, Mr. Willard, and Mrs. Carter. Mr. Willard is the latest arrival. He opened a fortnight's engagement at Powers' La Chetelaine, which is entitled The Optimist. Mr. Willard has always been a welcome visitor here ever since he first dawned upon us several years ago, and thrilled us in The Middleman. Mabel Hockley is his leading woman in the new play, and next week he will present The Professor's Love Story, The Cardinal and The Middleman, with Maud Pealy as his chief support.

The April dinner of the Forty Club had an attendance of over sixty at the Wellington last Tuesday, and among the guests were Frederick Ward, Charles A. Stevenson, George Barnum, Ernest Ward, W. T. Hodge, Ed. J. Connelly, Arthur Forrest, Herbert Ayling, John E. McWade, Howard Gould, Fred W. Erby, Leslie Kanyon, A. E. Greenaway, and Henry Weisman.

The Tempest goes out at McVicker's as April comes in, and Sally in Our Alley seemed to please a large audience last night, with a cast embracing George Schiller, Jennie McCree, Dick Carroll, and Catherine Lewis.

An illuminated postal from Santa Barbara, Cal., dated March 30, says: "Just to inform you that we are stalled here, and cannot play on account of absence of baggage car and scenery ditty. Yours burgulariously, Ralph Delmore," which simply goes to show that even Sherlock Holmes' foot will slip, occasionally.

Last week the lobby of the Grand Opera House was the scene of what seemed a daily riot after the sale opened for the repertory this week—the third and last of the engagement. The bargain girls were all after Saturday night, when Richard does acts from five plays—\$10 marked down to \$2. Jekyll and Hyde seemed to be next in favor, and all of the morning boys wanted front seats. Sentimental old-timers sought pasteboards for A Parisian Romance, in which Mr. Mansfield dropped a gem and made his first hit. Mr. Mansfield's personal choice is indicated by the fact that he has announced Beau Brummel for three complete performances, and is to give an act of it in the third bill Saturday night. The indications are that the closing Mansfield week will break all of his Chicago records.

May Hammer and her stock company played Fogg's Ferry at the People's last week, and thirteen hundred children were refused admission Saturday afternoon. This week Othello is the bill, and when Jim Nelson was told he was to play Iago he realized that it was for the first time in eighteen years—and he did it with Keene, Mila, and Bandmann. Being a trifle shy on the wardrobe he wired Billy Beach at Pittsburgh, and was soon equipped. While he was telling me the tale Lincoln J. Carter dropped in. He had been with Jim with Mila. I knew Carter had had a tough past, but I never had thought it as bad as that. Well, Carter told how he was shy once on a suit of armor, and in the bill room of a one-night town he found a barrel of pasteboard silver dollars used to advertise The Silver King. He crammed thirty-five hundred of them into his pockets, sewed them upon a suit of cotton underwear, and the result was a suit of armor that looked as though it had been through the Trojan War. Since then Carter has stuck to realism and made money.

Mrs. Carter's season in De Barry is now well under way at the Illinois, and the theatre is crowded at every performance. The fifth week's sale is on. A Chinese Honeymoon is the immense attraction at this house, and Manager Davis is in New York to pick the cast.

The Dearborn Stock company is now but a memory—a pleasant one, too—but there is an echo of its successful career there this week in a revival of Opie Read's The Starbucka, with Theodore Roberts, Frank Allen, and the cast soon to give it in New York. Meantime Dick Carle, Edmund Stanley, Gilbert Gregory, May De Rosa, and the others of the Summer company are polishing off the rehearsals of the new Summer extravaganza, The Tenderfoot, to go on Easter Sunday.

Manager Fred Hamlin has nicely chosen William Morris as the principal comedian of his new Summer baragana, The Babes in Toyland. Mr. Morris originated The Burgomaster and King Dodo here, and his successors were not a bit like him. Amy Ricard and Mabel Barrison have also been engaged.

This is the eleventh week of George Ade's Peggy from Paris at the Studebaker, and the business seems to hold up as well as ever.

James T. Powers and Blanche Ring will begin a month's engagement in The Jewel of Asia at Powers' May 25, and it is likely that The Little Princess will fill out the Summer.

Annie Morgan, who is not an elocutionist, but who teaches the art in an intelligent way, has recently been giving recitals of Hamlet to introduce a pupil, Florence Bradley, who is really a marvel, as the critics pronounce her. She will doubtless be seen in a complete production of the play.

David Higgins and Georgie Waldron, who wrote At Piney Ridge, are appearing in it as joint stars at the Great Northern this week.

Up at the New Thirty-first Street Theatre this week the Columbus Stock company is presenting Romeo and Juliet, with Miss Sutherland as Juliet, Buhler as Romeo, and Hartley as Mercutio.

Down at the Grand Opera House Mr. Mansfield will be followed by Anna Held in a "second edition" of The Little Duchess. The engagement is for two weeks.

Pete Baker and Jennie Farron are at the Columbus this week, appearing in the old favorite, Chris and Lena.

Sam Morris, who was a great favorite here with the Hopkins Stock company, is playing this week over at the Bijou in a new play called The Peddler's Claim.

None of the Irish plays have been attacked here thus far—probably because all of our eggs are fresh yet.

The weeps have been transferred to the North Side this week, and good old East Lynne is the card over at the New American, with Laura Alberta as Lady Isabel and Lawrence Grattan as Archibald Carlyle.

Anna Sutherland will play Camille at the New Thirty-first Street Theatre next week, and The Little Church Around the Corner

and Jennie Meredith are early bookings at the Columbus.

All is confusion down at the Coliseum, where the big Ringling Shows open the season under roof and continue until April 25, when the big round top goes up. According to the announcements and lists, the shows will be bigger and better than ever. And James Jay Brady says so, too, and it must be true.

A new one called The Stain of Guilt came to the Alhambra yesterday, and the entire gallery fell over into the parquet.

The Little Church Around the Corner is the card this week over at the Academy of Music.

I've lost thirty pounds, and I'm going to run out of town for a few days—to some place where they don't know me, and will not come up and tell me how soon I'll die.

Bob Arthur, who has retired from the show business, is here for a few days to visit the old home at Champaign, Ill. "Biff" Hall.

BOSTON.

Mrs. Fiske's Hit—R. E. Sothern Appears Other Attractions—Gossip.

(Special to The Mirror.)

BOSTON, April 6.

Mrs. Fiske's production of Mary of Magdala has made the success at the Tremont that had been predicted for it. There was not a discordant note on the part of the critics of Boston in regard to her impersonation of the heroine or her stage production. It was easily the most artistic achievement of the dramatic season, and it delighted large and brilliant audiences in spite of the fact that the time is the worst of the entire theatrical year. Such patronage in the fortnight just before Easter is the best tribute possible to the popularity of Mrs. Fiske in Boston. Her Mary is a wonderfully effective dramatic study and is to my mind far the strongest that she has ever given. She fascinates and holds the audience by her rare personality, and gives each scene a power that could not be equalled. Her company is excellent. Tyrone Power's Judas is wonderfully vivid, and Henry Woodruff never played a part here so well as the young Jesus. Ross Elyng's presence also is a welcome feature of the company.

R. E. Sothern opened his annual engagement at the Boston to-night with the revival of Hamlet, which he gave so recently in New York, and which proved an unquestioned success when he gave it here two seasons ago. Boston playgoers may consider themselves lucky in seeing Mr. Sothern's Hamlet again, for he is going to give it nowhere else on his present tour. He will revive I I Were King before he leaves Boston, and will play that to the Pacific coast and back. The splendidly intellectual Hamlet of the star appealed to all, but there was great interest in the Ophelia of Cecilia Loftus and in the new production which replaced that destroyed by fire.

Edward R. Rice's production of The Show Girl is making a record of the local theatre, playing around them all, and has been equalled only by his 1402 years ago; inside a year it has had engagements at the Park, Colonial and Columbia, and to-night it added another with the Boston, where it had a good audience. There have been several changes in the cast since the piece was last here, but the comedy favorites all remain and the newcomers are certainly clever.

Mrs. Kendall and The Vinegar Buyer have proved one of the surprises of the year. Prophets said dire things about what Boston would do to the play, but Boston didn't do it. On the other hand, there was more genuine praise for Mr. Kendall than for any new star that has come here for a long time. The capacity business has prevailed at practically every performance, and the curtain speeches give the star a chance to renew successes of vaudeville monologue. Souvenirs were given to-night, since Mr. Kendall is the last star to appear on the Museum stage.

Otis Skinner is in his last week at the Majestic, where Lamarr has proved one of the interesting productions of the year. It is an intensely telling presentation of American life at a fascinating period, and the manner in which it is given deserves even larger audiences than those of the past week. Mr. Skinner is admirable in every scene, and his company gives him strong support. The production is exceedingly effective.

The Girl With the Green Eyes has drawn good audiences, although it has not yet tested the capacity of the Park. The verdict has been unanimous that in three of the four acts Clyde Fitch has done some of his best work, and that Clara Bloodgood's impersonation of the jealous little heroine is far ahead of anything that she has ever done here. Jennie Busley is another member of the cast who has scored a hit, and Robert Drouet, as the young husband, is exceedingly good. The play has one week after this.

The management of the Castle Square is deserving of praise for its occasional revivals of Shakespeare, and it takes advantage of having Hamlet downtown to revive The Merchant of Venice. I wonder if there is any other city in the country that has two Shakespearean plays running this week. The Castle Square production is well arranged and painstaking, and the long cast shows the full possibilities of a stock company so large as this. A Celebrated Case will be the next revival.

N. B. Wood opens a starring engagement at the Bowdoin Square to-day, supported by the full stock company of the house. He is especially popular here, so that large business is sure for this week, which is devoted to Waifs of New York. It will be followed next week by The Boy Scout.

Human Hearts is back again at the Grand Opera House, where it has played so many engagements. As has been done here in the earlier productions this season, the child actress of the play will give receptions on the stage to children in the audience at the matinees.

The rage of plays with the word convict in the title seems to be prevailing in Boston just at present, and every such melodrama does well. In Convict Stripes is the latest one to be given here, and it opened effectively to a large audience at the Music Hall to-day.

The Sleeping Beauty and the Beast is in its last weeks at the Colonial.

Mrs. Fiske will earn the gratitude of all lovers of dumb animals, for she has consented to appear at the benefit for the Animal Rescue League, to be given at the Tremont 16. She will give the first presentation on any stage of Dolce, a one-act play, by John Luther Long. In it she will have the support of Scott Craven. Agnes Booth and Louis F. Masson will appear in Old Love Letters.

It begins to look as if there might be three Summer seasons in Boston—possibly four. The Tremont will have another Henry W. Savage production, and expects that Peggy from Paris will prove another Prince of Pilsen. The Majestic may bring The Wizard of Oz

here from New York, and popular school opera may hold the stage at Music Hall. A Chinese Honeymoon starts at the Colonial 4, and the cast is clear for a long stay.

The opera season closed 4 with a good average attendance, acceptable profits and few disappointments. There was one change of bill the last week, replacing the Belle in Marchese, for which there was no demand, by Carmen, which had a fair presentation. Notices of this was given several days in advance, so that there was no surprise. The final night had pretty nearly a disaster, for Schumann-Helak and Homer were both sick, and Gutter-dimmering had to be given with all the music for the Rhine Daughters left out. However, Bostonians are amiable, and they went away mumbling "What a genuine novelty!"

Charles J. Rich is receiving many fine attractions for the coming season for the Actors' Home. R. E. Sothern will be shown doubly as a dramatist, in Markheim, a play from Robert Louis Stevenson, in which he will appear, and in a monologue to be given by Margaret Illington. Cecilia Loftus will give A Luncheon at Nick's, which was written for the Actors' Fund by Kate Jordan. The date of the matinee is 23.

Among the thieves for whom the Boston police have been looking is the negro who took a pocketbook and \$14 from Lillian Lawrence. An attempt was made before the Aldermen last week to have the imposing electric sign in front of the Boston declared a menace to public travel, but the city fathers quickly saw through the opposition and voted to have the matter indefinitely postponed.

Miss L. A. Foster seemed within three of the attendance for March at the Castle Square and now she plays upon her own piano. The correct number was 25,456, and mid-Lent at that.

The furniture and other effects of the late A. H. Chamberlyn were disposed of by auction last week, fair prices being realized.

The Grand has been secured for a series of dramas in Yiddish, and a season in Italian is among the possibilities at the Columbia.

Jose Van Der Berg was in the poor debtors' court last week. He is the husband of Cherish Simpson.

Mrs. Agnes Booth Schaeffer has returned to her home in this city, after a fortnight at Lake-wood, N. J.

There was quite a flurry one night at the opera, when worthless admission tickets began to appear at the door of the Boston; but they were quickly traced to a sidewalk speculator named Sydney Truder, and he was placed under arrest. He is said to be the man who got into trouble with the students at New Haven at the last football game. He was found guilty in court.

At attempt is being made at Revere not to allow theatres at the beach this Summer. That would be a great blow to the amusement seekers of Boston.

Grace F. Atwell has been engaged to support John Craig in his coming starring tour in Prince Karl.

Finishing touches are being made for the Actors' Church Alliance Festival, which will be given in Copley Hall 14 to 18. The dramatic programme will be exceedingly varied and will range from three miracle plays earlier than Everyman to a late work by Masterlinck. The plays themselves promise to make the festival a great success, and then the tables and the other offerings for the occasion will show the great interest which is being taken here in the work of the Actors' Church Alliance.

JAY BENTON.

WASHINGTON.

Musical Bills Hold Sway—Gossip of the Capital—Announcements.

(Special to The Mirror.)

WASHINGTON, April 6.

The Bostonians met with an enthusiastic greeting to-night on their opening at the New National Theatre, when Robin Hood was the bill. The opera was given a most praiseworthy interpretation, one of the best, that completely won the unanimous praise of an audience that filled the house. The cast was excellent. Robin Hood, always a favorite here, will be given Tuesday, Wednesday and Saturday evenings, and at the Wednesday and Saturday matinees. Maid Marian will be given Thursday and Friday nights. When Johnny Comes Marching Home is the Easter Monday offering.

A Chinese Honeymoon opened to-night a return engagement at the Columbia Theatre, and the attraction resumes where it left off a few weeks ago with a crowded attendance. The same excellence in presentation is noticeable, and the same praise is accorded again the talented principals for their excellent work. Friday night has been set apart for a souvenir performance, when glass and gilt mounted caskets will be given the ladies attending. Alice Fischer, in Mrs. Jack, is the next attraction.

Haverly's Minstrels, headed by George Wilson, always a popular favorite, commenced the week at the Lafayette Square to a large and greatly pleased audience. The minstrel entertainment is an excellent one. There is a bunch of young comedians that are talented and capable, notably Bert and Johnnie Swor, Peron Sommers, Jake Young, Frank Young, and George Joseph, and a number of singers of excellence, comprising Samuel Nankeville, John S. Roland, Frank Combs, George Morgan, and Master Charles Richard. Conspicuous in the olio are musical eccentrics, Garden and Somers, Swor Brothers Comedians, and the Carl Danmann Troupe of Acrobats. James K. Hackett, in The Crisis, will follow.

At Stair's Academy of Music Happy Hooligan again is a favorite pastime, and is attended by a large opening audience that find in the performance continual amusement, and added new features and specialties of interest. Rom Snow, in the title-role, again commands attention and praise. A Desperate Chance is the underline.

Louis Mann's engagement at the Lafayette Opera House, just closed, was a big success in every sense of the word. Business was always large, and the star and company were nightly received with extended praise. Managers Weber and Fields gave the star an excellent supporting company.

Manager Joseph E. Luckett, of the Columbia Theatre, left for New York Saturday night on business in connection with the Bertha Galland coming engagement.

The season at the New National Theatre after When Johnny Comes Marching Home has four weeks to run, the time being filled by Mabelle Gilman April 20-23, The Little Princess April 27-May 2, William Faversham May 4-9, and Amelia Bingham May 11-16.

The bookings at the Columbia Theatre to follow Alice Fischer in Mrs. Jack, which closes the regular season, are De Wolf Hop-

J. E. MILLER.



J. E. Miller, of whom the above is a good likeness, is an exceptionally able actor of heavy parts. He was the originator last season of Robert Curtis in The Fatal Wedding, and this season of Henry Farris in The Price of Honor. The merit of Mr. Miller's performance in these plays has been amply attested in the press throughout the country. But, better than that, tangible tokens of his status have come to him in the shape of tempting offers—one to go to Australia and another to head his own company at home. Besides being a capable actor Mr. Miller has a sound business faculty, and whatever he may do will be done with a view to his future interests.

per April 20-25, and James T. Powers May 4-9, with an open week to fill.

The last Bluff concert of the season will take place at Congregational Church Hall April 15, when Haydn's oratorio, The Seasons, will be rendered with a chorus of sixty-five voices, the soloists being Mrs. Hattie Mends Smith, soprano; Edna Scott Smith, contralto; Douglas G. Miller, tenor, and J. Walter Humphrey, bass.

Manager Fred G. Berger announces the following plays for his coming Summer stock season at the Lafayette Opera House: Hearts Affaire, Diplomacy, An American Citizen, Miss Hobbs, The Charity Ball, Mrs. Dane's Defense, Under the Red Robe, The Amazons, Aristocracy, Tribby, A Social Highwayman, Charley's Aunt, and The Little Minister.

The appearance of the Philadelphia Mask and Wig Society presenting Sir Robinson Crusoe under social patronage at the Lafayette Square Opera House 20, will be for the benefit of Washington Diet Kitchen, an auxiliary to hospital approved culinary conditions that have been a blessing in many ways.

Grand opera will be given at Chase's for a single performance at an early date not yet decided upon.

JOHN T. WARNE.

PHILADELPHIA.

Hackett's Success—Virginia Harned and Viola Allen—Gossip.

(Special to The Mirror.)

PHILADELPHIA, April 6.

This being Holy Week, prospects for business are not bright. The Girard Avenue, Forepaugh's and the Columbia theatres announce no performance for Good Friday. An unusual diversion for the week are two strong colored combinations playing against each other, they being Williams and Walker and Gus Hill's Smart Set.

James K. Hackett's engagement last week at the Academy of Music proved an artistic and pecuniary success. It would surprise the profession if they only knew with what interest the best class of theatregoers here are awaiting the building of a new theatre, so as to prove their dislike of the Theatrical Trust for the manner in which they have been treated for several years. There are now three splendid sites offered for a new theatre—Broad and Locust streets, Fifteenth and Chestnut streets and Chestnut Street, opposite the Opera House.

This is the third and final week of Virginia Harned in Iris at the Broad Street Theatre. The Jewel of Asia, with James T. Powers, will follow April 13 for two weeks.

When Johnny Comes Marching Home is in its fourth and last week at the Chestnut Street Theatre, meeting with fair returns. While there is nothing great in this musical production, the hoop skirts and chorus caught the public fancy. The best booking of the season, The Silver Slipper, will follow April 13, with hopes of a lengthy stay.

The Sign of the Cross, with the Berger and Craver company, is the offering this week at the Chestnut Street Opera House, and for the first time this season prices have been reduced, best orchestra seats costing \$1. When good attractions are offered the prices are generally raised to \$2.

The Mask and Wig Club, of the University of Pennsylvania, will hold their annual convave here week of April 13, with their musical melange, Sir Robinson Crusoe. The Henry Savage Opera company in King Dodo will come April 20.

Viola Allen in The Eternal City is at the Garrick Theatre in her second and last week. The return engagement has been highly successful. The Little Princess, with Millie James as the star, will come April 13.

The Knickerbocker Girl, with Alfred E. Aarons' musical comedy company (under the management of the Century Amusement Company, incorporated), opened to-night at the Walnut Street Theatre for an indefinite term. It is an elaborate production, with a large cast and a pretty array of chorus girls. Josephine Hall, Nellie Beaumont, Grace Belmont, Will H. Sloan, Felix Hanev, Jack Raffael, Will Armstrong, and Dick Lee assume the prominent roles. Everything was received with applause at the opening and a large audience was present.

The large seating capacity of the Auditorium failed to accommodate the many admirers and amusement seekers eager to welcome Williams and Walker and their large company in In Dahomey this evening. Everything is bright and fresh, with many new specialties.

The Burgomaster, with Gus Weinberg and

Beth White in the principal roles, opened to-night at the Park Theatre for a two week's stay. To-night is the benefit of Thomas M. Dougherty, the treasurer of the house. Professor Keller will follow on April 20.

One of the colored organizations, The Smart Set, in their spectacular extravaganza, Southern Entertainment, attracted a crowded house to-night at the National Theatre, where they remain for the week. Ernest Hogan, Billy McCann, Madame Cordelia, Henry Jackson Harris, and a splendid chorus and ballet troupe are prominent features. A Child of the Streets April 15.

The warm reception tendered McFadden's Row of Flats last Monday evening at the People's Theatre ended in a riot. The actors were surrounded with eggs, bombs and pistols were fired, and the disturbance called in two squadrons of police and the arrest of eighteen men in the audience followed. They are now under bail to appear in court. James Brady, who jumped off the stage and resented the attack, was also arrested. The Irish societies of Philadelphia met and decided to form an organization to deal in the future with plays introducing objectionable Irish caricatures. Her Marriage Vow is the offering there this week, with poor prospects. Joe Welch in The Fiddler April 15.

The Aborn Opera company at the Grand Opera House continue in their well deserved success. Last week The Wedding Day was the bill. On account of the illness of Della Fox the role was taken by Grace Cameron, who the week before, at short notice, appeared in Rob Roy, making a splendid impression. To-night The Jolly Musketiers opened, with the scenery and costumes used in the original production. John Henderson sings De Angelis' role well, supported by Herbert Wilkie, Laura Deane, Mary Carrington, Herman Hirschberg, W. G. Shelley, Catherine and Sabina Riordan, assisted by the well trained home chorus. Camille D'Arville in The Highwayman April 15.

At the Kensington Theatre the Garbide, Condit and Mack company appear in A Man of Mystery for three nights, closing the week with A Dumb Witness. Hassan Ben Ali's Arabian acrobats and the Two Alaskans, novelty dancers, are special features. Tracy the Outlaw April 15.

The Girard Avenue Theatre Stock company appeared this week in Dore Davidson and Frederick Donn's new melodrama, A Test of Friendship, which has an exceedingly interesting and original plot. Special elaborate scenery for every act has been secured. The large organization, in addition to Adelaide Warren, are in the cast. The opening was large and an enthusiastic audience stamped the play a genuine success. The Price of Peace April 15.

The Forepaugh Stock company offer The Ticket of Leave Man this week, with Louis Leon Hall as Bob Brierly, supported by the usual good cast. Theodora, with Florence Roberts in title-role, April 15.

The Bijou Theatre Stock company has been reorganized. J. Henry Kohler and Alice Johnson are the new leading people, supported by Harry Blakmore, Barry O'Neil, Jane Irving, Frank McGlynn, Verne Castro, Emilie Collins, Taylor Holmes, Fred Sutton, Helen Beaumont, Barry Horning, A. H. Van Buren, Joseph Galbraith, and Lucille Shelby, who appear this week in Men and Women. At the opening performance they were highly appreciated by good patronage. A Night Off April 15.

The Carrie Radcliffe Stock company at the Columbia Theatre are giving a powerful representation of The Long Strike, with Arthur Maitland, Thomas A. Burroughs, Eleanor Jennings, and Carrie Radcliffe as the favorites. Woman Against Woman April 15.

Darcy and Speck's Stock company at the Standard have Jesse James as the card for the week. The Shamrock April 15.

The German Stock company at the Arch Street Theatre announce for this week Charley's Aunt, Fedora, and The Unnatural Father. Dumont's Minstrels at the Eleventh Street Opera House retain last week's burlesque, Vic Richards and Hughey Dougherty are up for their usual annual benefits.

Della Fox has been engaged to appear in her original role in Wang at the Grand Opera House, with the Aborn Opera company, April 27.

The Empire Theatre, at Frankford (a suburb of Philadelphia), has been leased by A. T. James, a well-known business man, and will be run as a first-class popular priced house, and open in September with many improvements. J. Bard Worrell will be the manager, and all the bookings under control of Stair and Havlin. S. FERNBERGER.

ST. LOUIS.

The Week's Attractions—Summer Preparations—Shop Talk.

(Special to The Mirror.)

St. Louis, April 6.

At the Olympic this evening Ethel Barrymore gave us A Country Mouse and Carrots. Mary Manning will follow.

Tim Murphy came to the Century last evening, presenting The Carpet Bagger, which was seen here two seasons ago.

The two jolly fellows, Murray and Mack, capably entertained two large houses at the Grand Sunday afternoon and night with A Night on Broadway. The support was excellent and contained such well-known artists as Charles Howard, Edward Powers, H. Guy Woodward, Den E. Mellen, Taylor Williams, George K. Higginbotham, J. A. Crawford, George Conway, Steve Logan, Maud Harvey, Jane Richards, Sophie Dawson. Brothers Byrne in New Eight Belles is underlined.

Manager Russell has Ten Nights in a Barroom this week. Among those who impersonated the well-known characters in this moral lesson of the stage were Sam H. Pichens, Clyde Truesler, W. T. Nelson, J. Marley Hall, Robert Harland, Robert Bell, J. Wesley, George Windsor, Anna Reed, Mrs. Jessie White, Lucy Parker, and Mae Dickinson. A Ruined Life next week.

Two Little Waifs will appear at Havlin's Pennsylvania will follow.

Manager Short will extend his Olympic season to the middle of June. It is even possible that he will go further and "keep open" until the end of the month of roses. Toward the close of May Jimmy Powers will come in The Jewel of Asia for a fortnight. After that the Olympic will offer Amelia Bingham in The Climbers and The Frisky Mrs. Johnson for two weeks.

Rosemary Gloss, prima donna of the Foxy Quiller company, left for New York Sunday to meet her uncle, Senator Reed Smoot, of Utah, who is to back her in organizing her own company this Spring. Her stellar debut will occur in all probability at the celebrated Salt Palace at Salt Lake City, in a new opera, two of which are under consideration. The opera of which negotiations are pending is the work of a Detroit composer and a New York

newspaper man. It will be known as The Bella Keciara, which is Cordelia for The Brigands, and Miss Gloss will have a role, should this opera be selected, not unlike the one she has been impersonating in Foxy Quiller.

On April 18 the Lucella Forepaugh-Fish Wild West Show will open at Handlan Park, Grand and Laclede avenues. All the material in the shows is absolutely new and the programme will bristle with an array of novelties that cannot fail to appeal to popular favor. Mexican lariat throwers and the famous cowboy band of thirty pieces will be features of the unique exhibition, which will close with a vivid reproduction of the Custer massacre.

The interest in the Zoo seems to remain unflagging. Beppe, the clever African monkey; Franco, the dancing bear; Big Ben, the huge boa constrictor, all go to make a most delightful whole.

F. N. Innes, the famous handmaster, will be director-general of the Suburban for the Summer. A syndicate of New York and St. Louis capitalists has assumed control of the Suburban and will run it in connection with several smaller enterprises controlled by it in other cities.

Instead of vaudeville, band concerts and other amusements will be given free to all patrons of the park. The first big attraction will be Innes' Band of fifty pieces, which will open the season the latter part of May and play a limited engagement. Mr. Innes not only will offer his own organization as a popular attraction, but is arranging now to bring other well-known bands to the garden. An interesting departure from the conventional will be the establishment of a creche, where babies may be checked free and left under the care of a corps of nurses while their parents enjoy temporary freedom.

H. E. Rice informs me that he is to manage Koerner's Garden this Summer and will offer a stock company headed by Lawrence Hanley, who is so well known here, and Lillian Kemble, who has played two Summer seasons at Koerner's, may again be the leading woman. J. A. NORTON.

CINCINNATI.

Bills of the Week—Robinson's Closes—New Theatre Ruman Gossip.

(Special to The Mirror.)

CINCINNATI, April 6.

The Rogers Brothers in Harvard opened a week's engagement at the Grand to-night, and pleased a gaily audience. Eugene Japan, George Honey, Hattie Williams, Clara Palmer, Emma Francis, and Edith St. Clair afforded material assistance to the stars, and contributed greatly to the success of the performance. Ethel Barrymore, in Carrots and a Country Mouse, will follow.

William Bonelli and Rose Stahl appeared as co-stars yesterday at the Walnut, and gave an excellent performance of Janice Meredith. Harry Andrews as Lord Clow, Rowland Wallace as Lieutenant Mowbray, Charles Wallis as Colonel Rahl, and Ines Plummer as Tabitha gave able support. Richard Golden will follow in Foxy Quiller.

The Volunteer Organist, by William B. Gray, is this week's attraction at Heck's.

The Lyceum has A Woman's Sacrifice, which seemed to give complete satisfaction yesterday to a good sized audience.

Die Geier-Wally, by the German company, pleased a large audience at the Grand last night.

Robinson's is the first house to close for the season. The Neill company's engagement there came to an end yesterday, and nothing has as yet been booked to follow. Mr. Neill and his company will take a long rest, the first vacation of importance they have had for several years, and will reopen in the far West in the Fall.

The advance sale for the Metropolitan Grand Opera company's season is one of the heaviest on record. Le Prophete, The Magic Flute, and Siegfried will be given at Music Hall 20, 21.

There now seems little doubt but that a new theatre will be built by local capitalists on Fifth Street just east of the Dennison Hotel. H. A. SURTON.

BALTIMORE.

Kyrie Bellew's Appearance—Other Bills—Gossip of the Monumental City.

(Special to The Mirror.)

BALTIMORE, April 6.

An audience which completely filled Ford's Grand Opera House greeted Kyrie Bellew when he appeared to-night in Harriet Ford's dramatization of Stanley Weyman's romance, A Gentleman of France. Mr. Bellew gave a thoroughly finished performance of the character of Gaston de Marzac and roused his audience to the point of enthusiasm by the force of his acting in the more dramatic scenes. He is supported by an excellent company, headed by Gretchen Lyons. The play is well staged and appropriately costumed. Among those in the cast were C. C. Quinby, Herbert Fortier, Frederick Bock, Walter Hitchcock, Frank Lander, Oscar Eagle, Henry Stockbridge, Arthur Wainright, Edgar E. Allen, A. W. Gram, James Mason, A. W. Madin, Arthur Butler, Theodore Barrow, E. J. Norris, William Sherlock, C. Russell Sage, Louise Closser, Jane Ford, Caroline Butterfield, Ella Duncan, and Florence Lester. Mabelle Gillman in The Mocking Bird will be the Easter week attraction.

The Little Princess is seen at the Academy of Music. It is presented by a competent company, and will be followed by King Dodo.

The George Fawcett company present A Social Highwayman at Chase's Theatre. This play did so well when produced here by the Holland Brothers and awakened such an interest that it will undoubtedly draw good houses this week. Frank Gillmor plays the title-role, and is supported by Grace Kimball, whose work is delightful; De Witt Jennings, Lucille La Verne, Laura McGilvray, Julia Marie Taylor, Edmund Liston, Frank Craven, and Alfred Hudson, Jr., give good additional support. The play is satisfactorily presented from the scenic standpoint, and the performance is an even and interesting one.

The farce-comedy, Alphonse and Gaston, holds the stage of the Holliday Street Theatre. The performance is amusing, and the somewhat shadowy plot serves to introduce a number of clever specialties. Notwithstanding it being the close of Lent, a week of good business is in prospect. The Fatal Wedding will follow.

The McGill and Shipman Stock company presents Monte Cristo and The Wages of Sin at Convention Hall.

Commander Robert E. Peary, the famous Polar explorer, will deliver a lecture to-morrow night at Peabody Hall. His subject will

be the field work of the Peary Arctic Club, from 1898 to 1902.

The George Fawcett company will open at Ford's Grand Opera House on April 27 for a season of twelve weeks.

Farewell exercises were held at the Auditorium Saturday night to mark the closing of the house. The building will be demolished to make way for the new Auditorium, which will be erected upon a much finer and more extensive scale.

Maid Marian was presented at Ford's Grand Opera House by the Bostonians on Thursday and Friday nights of last week. Grace Van Studdiford created something of a sensation in the title-role. She is by far the best light opera prima donna seen here for a long time.

Ernest Hogan, the negro comedian, whose company presented The Smart Set at Holliday Street Theatre last week, claims to be the father of ragtime music. Sixteen years ago he wrote "Fama ma la." This was the first of the ragtime compositions. Among other songs Mr. Hogan wrote "All Coons Look Alike To Me."

An advertisement inserted in our daily papers stating that the prettiest girl in Baltimore between nine and twelve years of age was wanted to appear with Millie James in The Little Princess caused such an avalanche of youthful beauty to sweep down upon the box-office of the Academy of Music as to completely bewilder H. A. Henkel, business-manager. Finally one was selected, and the others went home disconsolate.

Henry Clay Barnabee stated last week that he had appeared over eighteen hundred times as the Sheriff of Nottingham in Robin Hood. George Frothingham has appeared an equal number of times as Friar Tuck.

The engagement of Burton Holmes to Miss Margaret Oliver, of this city, has just been announced. Mr. Holmes concluded his series of lectures here last week. They were eminently successful. HAROLD RUTLEDGE.

SAID TO THE MIRROR.

WILLIAM CHRISTIE MILLER: "In my letter published in last week's Mirror I, during a momentary aberration, attributed to William Hamlet what rightly belongs to Samuel Taylor Coleridge. It was Coleridge who said: 'To see Edmund Kean act was like reading Shakespeare by flashes of lightning.'"

T. W. WHARMBY: "The title of my new play is Odd Miss X and not Old Miss X, as given in your last list of Plays Copyrighted."

ROBERT E. BELL: "The deep interest evinced by the theatrical profession in the series of benefits to be given during the week of April 19-25 for the Sanatorium for consumptive actors is most gratifying. It redounds to the credit of all engaged in the affair. Not a day elapses but dozens of letters are received from local and traveling managers and players in all branches of the profession. All are alike in proffering their services, and many are desirous of knowing how they can best assist in the cause. For the benefit of the latter it may be stated that it is the plan to either devote one of the regular performances in the week of April 19-25 to the fund, or if this be found impracticable through local or contract conditions to give a special performance the same week for the purpose. If the members of the profession stand solidly together in this matter of the Consumptive Sanatorium it is marvellous how readily and how easily may be raised the \$100,000 necessary. And for their own credit and that of their calling it is hoped that the result will be of such financial dimensions that it will forever remain an active testimony to the power exerted for good of the theatrical profession. No profession is so subject to tuberculosis. None is so poorly equipped to withstand the ravages of the disease. The sanatorium will be a means of relief to thousands of sufferers. It will be the most magnificent volunteer-erected institution of the age. Its powers for alleviation of distress are incalculable. Its measure for good is limitless. No wonder is it that almost every player, manager and theatrical employee in the country is looking forward with pride and enthusiastic co-operation and good-will to sanatorium week, April 19-25."

W. E. LIVINGSTON: "Relative to the recent closing of the Elsie De Tourney company, I wish to say that I was prevailed upon to manage the company on the commonwealth plan. I quit \$97.50 loser, and I wish to say that I did not take any of the company's money or the wardrobe of one of the actors, as has been stated."

AMONG THE DRAMATISTS.

George M. Cohan's play, Running for Office, will be presented by the Four Cohans at the Fourteenth Street Theatre on April 27.

Charles R. Dillingham has acquired the rights to Henry Harland's novel and has engaged Madeline Lucette Ryley to dramatize the work.

Alice E. Ives, the dramatist, who is now in England, expects to return to America in the latter part of April.

It is announced that Mrs. Humphry Ward's latest novel, "Lady Rose's Daughter," is to be dramatized and produced in New York in September. Constance Fleming, who under the nom de plume of George Fleming, dramatized Kipling's "The Light that Failed," will fit the work for stage production.

Freda Pauline Cohn has written a two-act opera entitled The Voyager, which will soon be presented at the La Salle Theatre, Chicago.

Stanislaus Stange is at work on a play for Mrs. La Moynie.

Mrs. Clarence H. Mackey has written a drama. The piece is entitled Gabrielle, and is published in the April number of the North American Review.

Ralph A. Gifford, of Newark, N. J., has completed a farcical comedy entitled Papa's Lodge Night, which will be produced next month. He is also collaborating with J. McKiernan on a melodrama which will be named A Chain of Hearts.

Channing Pollock has made for William A. Brady a dramatization of the late Frank Norris' novel, "The Pit."

Frieda Pauline Cohen, of Hyde Park, has written an opera entitled The Voyager, which will be produced this Summer at the La Salle Theatre, Chicago. Miss Cohen is the writer not only of the book, but of the score and lyrics as well.

Charles Ulrich, the Western dramatist, has completed a new comedy-drama, entitled The Man from Nevada, which deals with supposed people and events in and around Washington during the recent war with Spain. The play has been successfully presented in Oakland, Cal.

COMPANIES CLOSING.

Wiedmann's Show closed at Burlington, Kan., on March 28.

Daniel Sully, at Mason City, Iowa, on March 30.

Captain Jinks of the Horse Marines, at Springfield, Ohio, on March 28.

Frank Hennessy's Liberty Bells company closed on April 4.

The White Slave will close on April 11 at Detroit, opening its next season at Pittsburgh on Aug. 31.

Fisher and Ryley's Florodora company, with Anna Boyd as Lady Holyrood, closed at Atlantic City, N. J., on April 4.

PROFESSIONAL DOINGS.



Photo by Baker Art Gallery, Columbus, O.

Phil Hunt, whose portrait appears above, is one of the popular young road managers who is rapidly coming to the front. His Down by the Sea company, now nearing the close of its first season, has proved a success both financially and artistically. Next season Mr. Hunt intends to secure a more expensive cast, more costly printing and more elaborate scenic and mechanical effects, which will make the attraction one of the best on tour in melodrama.

R. G. Ball, representative of Forepaugh and Sells Brothers' Circus, was recently stricken blind quite suddenly while sitting in his hotel lobby at Nebraska City, Neb.

Rowland and Clifford's Over Niagara Falls company closed a successful season of thirty-one weeks at Brooklyn on March 21, and began a Spring tour at Louisville, Ky., on March 28. The Game Keeper (Eastern), another of the firm's enterprises, closed at Hammond, Ind., on April 5, while the Western company will not close until May 3. The firm will next season send out five companies, three in Over Niagara Falls and two in The Game Keeper, and arrangements have been made to have the former play produced this Spring in London.

King Edward of England and King Carlos of Spain attended a performance of The Barber of Seville at Lisbon on Saturday evening.

Helen Lord will be third prima donna with The Runaways.

Adolph Jackson has been engaged for A Fool and His Money, the play which will follow Cynthia at the Madison Square Theatre.

Harriett Burt has been selected by the management of The Prince of Fiesco company as being the typical New York girl for the long of the Cities.

Emil Faur, who is now in Madrid, has accepted an offer to act as conductor of the Royal Opera House, of that city. He will also give a series of concerts with the Madrid Philharmonic Orchestra.

Buffalo Bill closed his London engagement on Saturday night.

Estelle Rogers, of the Nancy Brown Company, is out of the cast because of illness.

Kyrie Bellew and Eleanor Robson will close their seasons in A Gentleman of France and Audrey, respectively, on Saturday night, and will at once return to New York to begin rehearsals for Romeo and Juliet.

Howard Day Allen, grandson of Frank R. Allen, and featured in the February Photo Era as "the child photographer," has been pronounced out of a-laner by the physicians who have been attending him through a serious illness the past seven weeks at his home, 1121 South Forty-sixth Street, West Philadelphia.

Bertha Darel is again appearing as Cordelia with When Johnnie Comes Marching Home, and will continue in this role through the Summer at McVicker's Theatre, Chicago.

Winifred Greenwood, who is now playing the leading role in Zig Zag Alley, will next season head Bob and Barrow's company, playing in Mississippi.

Signor Emilio Catalano has signed contracts whereby he will next season resume the position of musical director with Quinlan and Wall's Imperial Minstrels.

Barger and Crerlin have secured from Frank W. Banger the rights to The Worst Woman in London, which they will next season produce elaborately.

Rumors regarding the next season of grand opera at the Metropolitan were as plenty as usual last week. It was hinted that an operatic version of Cyrano de Bergerac, the libretto by W. J. Henderson and the score by Walter Damrosch, would be presented, with David Bispham as Cyrano. It was stated positively that Herr Langenschniger, who built the stage in the new Prince Rogers' Theatre in Munich, will arrive in New York this month to superintend the rebuilding of the Metropolitan stage. It was also whispered as a possibility that Pol Plangon will sing again at the Metropolitan next season.

Antonio Malori, the young Italian tragedian, on Thursday evening produced at the Manhattan Lyceum for the first time in America, Summa Dimani, a drama in six acts, by Crescenzo di Majo, and yesterday he appeared in Francesco da Rimini. As his season at the Dramatic Nazionale has closed, he will begin a road tour in Boston on April 30.

Miriam Nesbitt, leading woman for Chauncy Olcott in Old Limerick Town, has gone to Atlantic City to spend Holy Week, during which time the company is resting.

The Bonnie Briar Bush company, which was to have closed at an early date, will make a supplementary tour of five weeks through the Maritime Provinces. The personal success of J. H. Stoddard and the success of the play have been so great during the past Winter that an extension of the tour was inevitable. The supplementary season will carry the company well into the early Summer months.

It is announced that Sir Henry Irving has accepted from Penrhyn Stanislaus, whose fame has hitherto been along artistic lines, a one-act play, which he will soon present.

In spite of the flattering offers which she has received from Robert Grau, Mary Anderson de Navarro declares that her determination never to return to the stage is irrevocable.

Lillian Russell had a narrow escape from injury in a runaway on Fifth avenue on Friday afternoon last. The horse attached to her victoria bolted but was stopped cleverly by a policeman before he did any damage.

A Child Wife will open its Spring season at Wilmington, Del., on April 8.

Robert V. Ferguson was last week engaged for a term of years by Kirke La Shelle.

The Four Cohans will present at the Fourteenth Street Theatre on April 27 their new musical comedy, Running for Office.

THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1893.)

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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A SIGNIFICANT CELEBRATION.

The recent occurrence of the seventy-fifth birthday of HENRIK IBSEN was celebrated by the Norwegians as a great event, particularly at Christiania, where the distinguished playwright long has been a picturesque figure. It is so seldom that the birthday of any man, no matter how he may have impressed himself upon his time, is celebrated during his lifetime, even by the public to which he immediately appeals, that this tribute to IBSEN is particularly worthy of note.

The generally accepted idea that IBSEN is a Norwegian has at times been affected by statements that would at least make him otherwise by remote descent. No less a person than BJORNSON, with whom he shares the intellectual honors of Norway, has been quoted as saying that IBSEN is not a Norwegian, but a Scot, by descent; and another tradition declares that on his mother's side he is German. Yet his paternal name would seem plainly to be of the land of his original fame, while his plays declare him a Norwegian in their peculiar spirit as well as in their domestic atmospheres and in nomenclature, although they touch in their philosophy a humanity—aberrant as it is—as broad as the world.

At times during the past ten years IBSEN has been seriously ill, and his age suggests that his course has not long to run. But his periods of illness, frequent though they have been, have increasingly attracted the attention and concern of the intellectual world. Some years ago, when IBSEN was

stricken with what appeared to be an immediately fatal illness, there were very significant tokens of the remarkable interest in and respect for him held by the people of Christiania. Dr. GUNNAR BRAVING, an intimate friend of the dramatist, wrote: "A pall seems to have fallen upon all authors. People here still refuse to believe that the vigorous old man whom they used to see daily sitting at his window or on the balcony of his cafe sipping his cognac is doomed—that his life is to last but a few months only at the best. Nothing in the past can be compared with the intense interest everybody takes in IBSEN's condition. Bulletins are posted three times a day, and an eager crowd is always reading them silently and sadly. Three physicians, the most eminent medical men of the city, are attending him, the State bearing all expenses. It is pitiful to see how helpless the old man is. He has become irritable beyond conception. He is quarrelsome, and finds fault with everything and everybody. But his mind is not affected. It is just as clear and sharp as it used to be, and he works almost daily for two hours." It is believed that during and since that illness IBSEN wrote *When We Dead Awaken*.

It would require great space even to merely suggest comparatively a few of the objections that have been urged against IBSEN's work as a dramatist. It is useless to dwell on even the most earnest of these objections, in the face of the potency of that work. IBSEN's genius has forced a world-wide recognition. And what is even more significant than that, his work has almost revolutionized the drama of the world. It has converted and inspired to imitation the ablest dramatic writers in all the German countries, in England, and even in the Latin countries, where romance has always been of the breath of life. All the English problem plays, so called, are but the imitative results of the singular philosophy of life that IBSEN has so powerfully elaborated in drama, and he has even changed the idiom of the theatre from the artificial and monotonously commonplace to the natural and significant, to say nothing of his supreme technical skill as a dramatist. It is not wonderful that Norway proudly cherishes this genius, or that the world would wish that his life of activity might be indefinitely prolonged.

THE DRAMATISTS CLUB IDEA.

The question as to an endowed theatre has for some time been discussed by the American Dramatists Club, which in February passed a resolution that a committee be appointed to formulate a plan for presenting the project to the public "and bringing it to the attention of potential subscribers." This preliminary provision also contemplated a measure to invite the co-operation of an equal number of persons, not members of the club, interested in the project. The committee, whose names have been printed in this relation in THE MIRROR, has held several meetings, and after careful deliberation has formulated an interesting statement of plan for accomplishing the desired object.

The general purpose has been called "The National Art Theatre Plan." It involves the building and maintaining, by private endowment and personal subscription, in New York, of a modern theatre of American type devoted to the advancement of American dramatic and theatrical art, "the chief object being to present worthy American plays whenever they can be secured, the repertoire also to include the classic and standard plays, American and foreign."

The committee also has decided that the endowing and maintaining of a conservatory of acting and the theatre arts should ultimately be a part of the plan; that the theatre be chartered under the title of "The National Art Theatre, New York," and be managed by an American, preferably an actor-manager, chosen for a definite term by the Board of Directors, who should also name a Reading Committee for the selection of new American plays; that the Board of Directors should consist of fifteen persons, three to be selected by the American Dramatists Club as representing native dramatic authorship, one by Columbia University as representing learning, three by the Federated Art Society as representing painting, architecture and sculpture, one by the Authors' Club as representing literature, one by the Bar Association as representing law, and one by the Chamber of Commerce as representing the business interests of the metropolis; and that the ten thus designated should choose five others, one representing the art of acting, one representing the art of music, and three men not associated with any of the interests named but of public spirit and devoted to the general idea. Other recommendations relate to administration.

The committee "believes that this plan would give the proposed National Art Theatre the character of a metropolitan institu-

tion in the sense that its Board of Directors would represent the leading elements of the metropolis, and it would also constitute a guarantee that the promoters of the National Art Theatre had no selfish or ulterior motives, but were actuated only by a love for the dramatic art in its purest and highest form and by interest in the public good;" and that "the officials so organized would constitute a body to whose custody any funds in support of the object would be committed with the certainty that they would be safeguarded in a practical business manner and be properly applied."

The only objection to the plan as thus outlined that could be urged would relate to the merely local aspect of an organization with a name implying a national appeal. But the fact seems to be that there is no present hope of a "national" theatre on any kindred plan, and it is evident that any movement looking to an endowed theatre for artistic purposes and on the lines indicated must for the present be localized. The scheme set forth by the Dramatists Club committee is well devised, and it may serve to excite in the outside yet related interests included in it a co-operation that will result in a practical organization. If a theatre could be established in New York on this plan it would both benefit the stage and add to the rational pleasure of the public, while the project no doubt would be followed by like organization in other great cities if successful here.

AMATEUR NOTES.

One Summer's Day and a certain ruler will be presented by the Dramatic Club of the University of Minnesota on its annual Spring tour of the Northwest. The club will appear at Fargo, Minn., Moorhead, and St. Cloud.

The sophomore of the University of Dakota, at Vermillion, S. D., have prepared for early presentation an amateur production of *His House to Conquer*.

The Dramatic Club of the University of Rochester presented Goldsmith's *She Stoops to Conquer* at the Lyceum Theatre on the evening of March 18 under the direction of Norman Swartout, formerly with James K. Hackett.

Ten Nights in a Bar Room was capably presented in the Union Opera House at New Philadelphia, Ohio, March 24, by local talent. George L. Bowers, a professional comedian, the part of Simon Black, and gave a splendid rendition of the difficult character, while O. O. Bowers, as Joe Morgan, was also very good. They are sons of Captain George W. Bowers, manager of the Union Opera House.

A number of amateurs of Newport News, Va., who have effected a permanent organization, recently presented *Augustine Thomas* at Alabama for the benefit of the Confederate veterans of the State. Clemens Cook and Frank Taylor bore the leading roles creditably. The performance will be repeated several times in that and other nearby cities. W. T. Kirby is stage director of the organization.

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THE TRIUMPH OF THE CROSS, by Julien Devant.

THE TWO TYPEWRITERS, by Lillian Droge.

LETTER TO THE EDITOR.

An Irishman Protests.

New York, April 2, 1903.

To the Editor of The Dramatic Mirror:

Sir.—The New York "Herald" of a recent date contained an article, entitled "Howe's Laugh at Race Criticism," in which it was sought to prove that because Heloise laugh at the pictures of themselves in certain farce-comedies, the Irish are at fault in taking umbrage at the satire of "comedians" who depict themselves in various comical positions, called farce-comedies. The writer is unfortunate in comparing Sam's of Posen and The Auctioneer with the class of pieces in which the Irish are so fondly misrepresented by the comedians who are not in the same class as M. R. Curtis and David Warfield. Both gentlemen are Heloise, and while bringing out the humorous traits of their countrymen, they are at the same time careful not to degrade them into the caricatures of Heloise, which is the case with some of the fellows who tussle and tumble in the alleged plays they appear in.

Why should the "Herald," even indirectly, blame Irishmen for caricaturing those who present them on the stage as mis-creatures without wit, sense or common decency? For centuries the Irishman has been depicted on the stage, and save in the plays written by Irish gentlemen, has anything like justice been done him? We never found fault with the Irishman created by Richard Brinsley Sheridan, John Brougham, Sterling Coyne, and save in the value scenes in The Merchant, with those that descended from the fertile brain of Dion Boucicault. I do not doubt that if Heloise, Englishmen, Germans or Americans were so fully caricatured as the Irish are, similar expressions of wrath would be witnessed as those manifested in this and other cities recently.

Caricature is one thing; hostility is another, and I and all intelligent Irishmen hold that the time has come when the line between the two should be firmly drawn. Not only on the stage, but in the popular journals that feed it through their caricatures and cheap writings who saddle every stupid blunder and witless joke on a people continuously among the brightest and witliest in the world.

I write to The Mirror, believing that my letter will reach a larger number of people interested in the theatre than even the journal that affects to think Irishmen should not be offended at the grossness of some of the caricatures of them presented on the stage.

Yours sincerely,
HUGH O'HARA.

A LECTURE ON THE DRAMA.

Mr. Preston Smith, New Lecturer at Morning Side School on March 25 on "The Modern Drama: How It is a Literary Value?" Mrs. How said among other things:

"The very nature of the drama is a subject that touches the student more than any one else. It is the most complete and systematic in the philosophical expression of the collective life of the time. The drama is the expression of the life of today. In so far as it expresses life truly it has a literary value. We have exact laws for drama and criticism. The exact sciences are always exact. But art and science are not exact sciences. They are distinct categories of life. Great literature was an expression of Greek physical life. Drama is an expression of life when it is an actual reflection of ourselves. Comedy often the humor of life. It is true drama when it makes us think more deeply, more truly of life. The five great dramas of the world have not been planned dramas. According to Dr. Owen they are Prometheus Bound, Job, Faust, Hamlet, and The English People. Every nation has its own peculiar point of view. All Northern nations see the drama of the worldly side of life. All Southern nations make comedy out of tragedy, while we make tragedy out of comedy. Respect of the dead is unusual. Very few dramatists are able to handle death upon the stage. Hamlet made some pretty points out of it, concerning the modern drama. The Wagnerian drama gives us a study of the modern drama from a literary point of view. Also the Drama of David and the songs of Solomon are dramatic poetry. There is nothing better along this line than W. T. Fernald's 'Technique of the Drama' and Professor Hamilton's literary studies of the drama. In biblical dramas the Hebrews dealt with life and possessed in the greatest degree the tact of omission. They thoroughly understood the beauty of holiness."

"True art does not depress. The drama is artistic when it can arouse that tact of omission and can lift us up to a higher plane. The problem play leaves us with a bad taste. We should purposely cultivate the better side. One writer tells me, 'He who would ever triumph through the hard side of life should read good books five hours per day.' I would deprecate many of the historical plays as they bring us all the trash, and I much prefer the hero worship of Carlyle. Drama should keep to the true side. To have and to hold and Andrey are veritable trash. Andrey is a poor piece of art and action. Miss Holman's acting alone saved the day. Only in proportion as plays have literary value will they have dramatic value. Dramas of the present day must be of the broad and better kind. Dramas of the life of today. The drama of the next sixteen years will be entirely different from that of the present, just as Mary of Lyons was a great play in the recent past. But the times have now changed. The dramatists of today have the sweetest thing to turn them on, as it is the day of evolution. Plays are as distinctly literary as any novels that have been produced. The drama is more universal than any other and he is the greatest playwright of today from a literary point of view. Master-lick, the Belgian Shakespeare, judged by Shakespeare, takes the second place. I can only say, read for yourselves and judge."

"Hauptmann is often criticized from a moral standpoint instead of a literary one. His *Hammer* Bell is a very great production and is often compared with A Midsummer Night's Dream. The great drama of the future will be the drama of patriotism. Through spiritual nature and moral education there will come a reflection of the life of the time. It will more nearly compare with the drama of the French Revolution. Our national life is now changing very fast, and the drama will also change very fast. A new national theatre will be the outcome of a wider outlook, a larger, more generous way of looking at things in general, a proper perspective. The things we want most will come when we are ready for them. I wish to speak of the persecution of many players personally, as, for example, that of Virginia Harned in *Iris*, because of her portrayal of a certain role. Those who persecuted her had no idea of a certain perspective of life and failed to see she only exercised natural powers. Anything has an immortal influence if we bring immortality to it. So it is with art. Everyman is one of the greatest plays of the season. It will always be able to be played universally, as it has an eternal something in it of vital strength. The modern play is hampered in a literary way by the great amount of stage setting. We want local color done with a great deal of skill that will not offend by its gorgeousness and irrelevance. I have not seen a Mary of Magdala, but I consider Mrs. Fiske the greatest physiological actress of today. Her interpretation of *Ten* excels Hardy's written portrayal of the character, as Mrs. Fiske gives it a daintiness, a French touch, as it were, that suggests the character, rather than brusquely proclaims it. A demonstration of the subtleties and greatness of her finished art."

Mrs. How is very popular as a lecturer, as she possesses a magnetic and pleasing personality added to the culture that years of study alone can give. At Morningside School this afternoon she lectured on "Balar: His Comedie Humaine." That will be reviewed in the next number of THE MIRROR.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

R. S. W., Chicago: See wigmakers' advertisements now running in THE MIRROR.

CONSTANT BRAUER, Newark: Keith's Philadelphia, is on Chestnut Street, somewhat less than a mile from the Broad Street Station.

L. L., New York: Max Freeman and not Max Figma is appearing with Elsie De Wolfe in Cynthia.

G. F. S., Chicago: The burlesque, Captain Kidd, U. S. A., was produced at the Broad Street Theatre, Philadelphia, on May 1, 1899. William Ernst, Jr., is the author of the work.

B. J. F., Brooklyn: The one-act sketch, The Game of Tag, was written and copyrighted by David Conger. No announcement of production has as yet appeared.

H. B.: Terms that are mutually satisfactory are generally agreed upon by the parties interested. Some sketches are worth more than others. An author as well known as Augustus Thomas can secure a much larger royalty than an unknown writer. The best plan would be to sell the sketch outright, but if you do not be sure to have a contract in writing with the party who is going to use it.

G. L., Mr. Vernon: The cast of the company supporting Anna Held in *Papa's Wife* during its New York run was Henry Bergman, George Marston, Henry Woodruff, Eva Davenport, Dan Collier, Agnes Windley, Olive Wallace, Sallie Randall, Vivian Blackburn, Emma Levy, Frances Wilson, May Levine, Anna Archer, Marie Allen, Cecelia Rhode, Jessie Thompson, Anita Austin, Gladys Claire, Valerie Douglas, Adelaide Orton, Charles Sinclair, Charles Sturgess, and Charles A. Bigelow.

J. A. M., Toronto: The cast of the first New York production of *The Adventures of Lady Ursula* was: Sir George Sylvester, E. H. Sothern; the Earl of Harpenden, Roydon Brynne; the Reverend Mr. Blimbo, Owen Fawcett; Mr. Dent, Morton Selten; Mr. Cuthbert, Arthur R. Lawrence; Sir Robert Clifford, Marshall Stedman; Mr. Ward, Daniel Jarrett; Mr. Devereux, George E. Bryant; Quillon, Rowland Buckstone; Miss, C. P. Flockton; Servant, John J. Collins; Footman, Norman Farr; Miss Dorothy Fenton, Rebecca Warren; Mrs. Fenton, Kate Pattison-Selten; Lady Ursula Barrington, Virginia Harned.

THE LONDON STAGE.

A Profound Foe Follows the Theatrical Turbulence.

(Special Correspondence of The Mirror.)

London, March 28.

The press which I mentioned in my last week's article has been steadily increasing all the week, at least in the theatrical circles, for as regards the present drama there has been quite the devil of a fuss. I am not, however, referring to the drama, as I will not be our countrymen's ally until they have "sifted into the dustbin" as dear old Shakespeare would say.

The present drama in theatrical quarters, however, is also, steadily increasing all the week, at least in the theatrical circles, for as regards the present drama there has been quite the devil of a fuss. I am not, however, referring to the drama, as I will not be our countrymen's ally until they have "sifted into the dustbin" as dear old Shakespeare would say.

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ster coming on after giving his dummy show, the audience, and all audiences since, seem to refuse to believe the given-away and prefer to think that it is a human being following the apparently automatic figure. For my part, although I have known the real arrangement for months past and have religiously kept it dark, I think it a pity to give away so clever a show, especially as there has since permitted himself to be interviewed.

Speaking of the London Pavilion, the management thereof brought yesterday an action for breach of contract against Florence Balme, a very bright northern country artist. The plaintiff gained one further damage.

Little Ticha, who has just turned out a capital new song called "The Short Weight Change," meditates, I am told, interestingly in a new version of the "Old Curiosity Shop."

The newly revived and expensively revived Chilperic, in which Emily Soldene and other old-time favorites were wont to disport three decades ago, is going strong in the suburban theatres. The Savoy company may soon migrate to the Adelphi, where at present that East Endest of East End blood and thunder melodrama, "The Worst Woman in London," is drawing money partly owing to its successful history, especially as regards an intendedly tragic night-shirt scene wherein the night-shirt wearing and unsuspecting husband is murdered by his most murderous mate, the infamous worst woman!

Among the forthcoming new plays are two, respectively and suitably entitled "A Voice from the Grave" and "The Bones of Men."

It is safe to assume that no actor-manager within the memory of modern playgoers has ever covered so many nationalities in his respective play-productions as Berthold Tree has done. For example, twice he has dealt with Russian subjects—namely, in his very early venture, "The Red Lamp," and his very latest ditto, "Resurrection." La Belle France has claimed his attention on several occasions, principally in a "Man's Shadow," "The Village Priest," "The Silver Key," and "Tribe." Canada once attracted his actor-manager's early care in connection with "The Seats of the Mighty," which he opened his lovely new theatre which he still so wisely rules.

The Dutch colony of old America was in due course treated in "My Van Winkle." The Egypt of the early Christian era was exploited by Mr. Tree in "Hypatia," and in due course Rome at last twice formed the locale of his play-productions—at first ancient Rome as shown in "Julius Caesar," and not long ago modern Rome as utilized in "The Eternal City." Berthold Tree's scenic representations of ancient Greece and of old Judea respectively in "Stephen Phillips' Ambitions" and "Ulysses and Herod," made up a pretty good list of nationalities represented by one manager upon the modern stage. But I hardly have our Tree given an assurance of his resolve to give a trial trip to a Bonaparte Scottish drama—namely, our laureate's "Fanny Hill"—when now I am informed that Tree has covered your native made Japanese play, "The Darling of the Gods" for some time!

I have already spoken of My Lady Molly, the new musical comedy, and so I need only say that its first regular West End production, which occurred recently, was a success as deserved as was complete. Jessie's book, if not too staggering by novel, nor too overwhelmingly witty, nor too neatly constructed, carefully written and thoroughly suited to the purpose, which are, as the custom now is, by "several hands," to use the phrase adopted by the poets of the time of Queen Anne, since deceased.

Sidney Jones' music to My Lady Molly is in his best and brightest vein. In addition to all this the comedy-opera is picturequely mounted and it is admirably acted and sung, principally by Richard Green, the popular baritone; Bert Gilbert, who plays the part of a servant, which Jessie modeled on Charles Lever's lately much-debated Mickey Free in "Charles O'Malley," and Sybil Arundale and Decima Moore as the two heroines.

Notwithstanding an imminent recrudescence of the lately revived Dickens boom, Berthold Tree does not intend to make Comyns Carr's adaptation of Oliver Twist the production to follow Resurrection at His Majesty's. Nor will this latest of the numerous Oliver Twist dramas that have graced our native stage be seen at His Majesty's for quite a long time to come. Mr. Tree assures me that, pending Richard II, which will, as per previous Gaietyland announcements, be his Autumn production, he will in all probability make for a play to finish his present season quite a modern comedy by the Hon. Claude Lowther if you please! This comedy is to have a sort of the clever and loyalty" title, but I suppose care will have to be exercised in this selection of name, as there are so many plays in existence whose titles contain either the word "loyalty" or "love," and sometimes both. Manager Tree furthermore informs me that when he produces our present laureate's (no, I did not say "poet laureate") "Fanny Hill" drama, which will be early in July, he can only, until further notice, give it one performance, however the play may prosper. And as far as I have heard of it at present, it certainly seems to be a strong play. This one performance will be in aid of the funds of that large Surrey-side asylum, Guy's Hospital.

Marking back for the moment to the above new Dickens boom, I have a mention an interesting production that is to have what is called a Dickens pantomime, forsooth! That is to say that the subject of Cinderella will be treated in a Dickensian manner, showing, for example, a Little Nell-Cinderella, a Micawber-Baron, a Sally Brass-Baroness, a Marchioness-low comedy servant, and so on. This more or less ingenious idea has emanated from the busy brain of Walter Summers, who until a few days ago was general pantomime producer and provider to Robert Atkinson's amusement theatre.

On April 20 there will commence another series of plays adapted from popular novels. The first will be yet another stage version of that already extensively dramatized, "Oliver Twist." This next Dickens drama will be produced at that earliest of London's newer suburban theatres, the Grand Lifford, and, like the Little Nell play recently produced there, the work of the resident manager, Oswald Brand, a native of Ibsen-land.

One of the several subsequent plays dramatized from novels will also be provided by this apparently about-to-be wholesale, retail and exportation Dickens-dramatist, and will be based upon "No Thoroughfare." This story, however, can be less attributed to Dickens than to his early disciple, Wilkie Collins, who, it may be safely asserted, wrote the bulk of this tale, certainly the more melodramatic portions thereof.

Just after "No Thoroughfare" was published there was, I remember, a very strong dramatization of it produced at the Adelphi with the late fine old actor Benjamin Webster as Joey Ladle, the still surviving but afflicted Mrs. Alfred Millon, as Sally Goldstraw, the still acting and still buoyant Henry Neville as the hero, and the late great romantic actor, Charles Fechter, who died in your country, as the villain, Oberon, who was a native of Ibsen-land.

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into Fred Leslie, and the late R. J. Lannon, and so on, are contributed by the above-mentioned Grossmith, Gertrude Miller (who recently married Composer Lionel Monckton), Violet Lloyd, Constance Hill, and Lionel Monckton.

There have been two new play-productions in the theatre—namely, "The Hands of Time," a comedy but somewhat conventional melodrama of the narrow-freedom kind, and the first of the many threatened new Dickens dramas—namely, "Little Nell." Both plays proved successful at the Shakespeare, Clapham, and the Grand Lifford, respectively, and are being well booked.

Young Edgar Selwyn's bright play, "The Adoption of Archibald," which I am sorry to say, at the Avenue some time ago after a very brief run.

One of the new melodramas has been quite a starter. It was the work of Armingham Harvey and Heath Hoshen and was called "A Living Clue." The clue in question was the heroine, on the vaccination-part of whose fair arm a captain's uncle had tattooed the key to the linen chart of the whereabouts of a certain hundred-thousand-pound-treasure-chest which he had secretly sunk off the coast of Cornwall, where the tin comes from.

A few villains conceived promptly slew the captain and hid his corpse in his very own American roller desk. But, anon, finding that his chart had been sent to the laundry, as a pocket handkerchief, they, after checking the chart, secured the Living Clue herself and hid her in an old ship; then they set about blowing up with roils. Last season she won commendation for her work as Mary Larkin in "Lovers' Lane," and during the greater part of the present season she appeared as a star in "Broadhurst and Currie's Sweet Clover." The press and public have highly praised Miss Hall for her creditable work in her present part.

The picture above is of Blanche Hall, who is now appearing as Hope Langham in support of Robert Edson in "Soldiers of Fortune." Miss Hall has had a varied experience, having begun her career as an actress several years ago in the company of her sister, Jessie Hall. Miss Hall recently played Jean under the management of Frohman and Belmont, and was praised for her excellent interpretation of this difficult role. Last season she won commendation for her work as Mary Larkin in "Lovers' Lane," and during the greater part of the present season she appeared as a star in "Broadhurst and Currie's Sweet Clover." The press and public have highly praised Miss Hall for her creditable work in her present part.

To close my list of adaptations (pro tem), I may perhaps be allowed to add, that I also learn of a threatened dramatization of two of Marie Corelli's latest romances, entitled "Temporal Power." With regard to these threatened (English and American), however, I may as well threaten them with a fact that the able and astute Mr. Chubb, who is preparing a "Temporal Power" play about the time that she issued the story. And what is more, the brilliant young novelist had that play copyrighted about the same time as that famous Lancashire town, Morecambe.

Some Shakespeareans (or Baconians) enthusiasts are completing a list of the forthcoming list of plays for the annual celebration of Shakespeare's birthday, at the "birth-place," two plays that are not the works of the bard. These two works are, respectively, "Every Man in His Humour," by Ben Jonson, who at all events knew Shakespeare, and "Paolo and Francesca," by young Stephen Phillips, who didn't. For my part, I thought I yield to none in admiring Shakespeare's plays to be put before me. I shall not be sorry to see Ben's finely trained company of earnest students enact rare Ben's quality conceived, if somewhat overrated, comedy, in which Charles Dickens and his very sufficient biographer, John Forster, delighted to act.

When Quality Street has finished at the Vandyke, and that of course, will not be for some time yet, it will, I understand, be followed by a new play by Capt. Basil Hood. For this new play Captain Hood has selected a title which, as I stated a long while ago, he had selected for another play—namely, "Fanny Free."

GAWAIN.

STROLLERS ENTERTAIN LAMBS.

The Strollers entertained the Lambs at the clubhouse of the former on Madison Avenue Sunday evening. Robert C. Sande, President of the Strollers, presided, and Clay M. Groom, Esq., of the Lambs, responded for the club. Charles Lewis Sanford recited "The Jabbawock" and sang "On the Road to Mandalay." "The Palms" was rendered by Van Houseler Wheelock, and Clarence Radcliffe gave an eccentric dance, while Arnold Daily recited a German dialect poem and R. J. Rice "Pinnegan's Cat." The guests numbered 150.

EGG THROWERS LIBERATED.

The five men who were arrested for throwing egg at the actors in McFadden's Bow of Fate at the Star Theatre on March 23 were discharged on Thursday last, as there were no witnesses who could identify them as the offenders.

NEW THEATRES AND IMPROVEMENTS.

It is rumored in Pittsburgh that Emilio Spontani, a prominent Italian of that city, is about to erect a new theatre on Webster Avenue, to be devoted to the exposition of the Italian drama.

J. R. Stirling is arranging for the opening of the Buffalo International Railway Company's Vandyke Summer Theatre at Olcott Beach, N. Y., which will begin a summer season early in June with Victor Herbert and his Pittsburgh Orchestra.

It is rumored that another Hebrew theatre will be built at the northwest corner of Sixty-seventh Street and Lexington Avenue.

Manager Harris has decided to name the new theatre being built on Prospect Street, Cleveland, Ohio, in honor of Julia Marlowe.

C. H. Johnston opened his new theatre at Hamilton, Ohio, on March 21, presenting Jefferson's "Anandale in the Emerald Isle." The house is called The Jefferson. Tom A. Smith is the manager.

Des Moines, Iowa, will have a new theatre, to be built by C. F. Blount, late of Trenton, N. J., but now a resident of Des Moines, and others. It is said that over fifty per cent. of the stock has already been subscribed. The house is to cost about \$300,000. It will be erected on a lot fronting between Locust Street and Grand Avenue. Smith and Gage are the architects.

It is rumored that a company, which has at its disposal \$250,000, will build a new theatre in the Park Slope district of Brooklyn.

The new Hudson Theatre in West Forty-fourth Street was dedicated on March 30 by Manager Henry B. Harris, Alice Fischer, and Robert Edson. Miss Fischer breaking a bottle of wine on the flagstaff, while Mr. Edson raised the flag. The theatre will be opened in September by Ethel Barrymore, who will be followed by Marie Tempest in "The Marriage of Kitty," and Miss Tempest will, in turn, be succeeded by Mr. Edson.

Chicago capitalists have become interested in the new Opera House project at Des Moines, and options are being taken with a view to building there a new play house.

A corporation known as the Criterion Theatre Company has been incorporated in Minnesota, for the purpose of building a theatre at St. Paul. Capitalists of that city and of Chicago are interested in the venture. The house will be devoted to high class vaudeville.

Atlantic City is now among the other places where new theatres are rumored. The story has gone forth to the effect that C. K. Smith, of that city, has received an offer from some New York capitalists for a plot of ground on North Carolina Avenue, on which it is proposed to erect a new first-class theatre.

Plans are now being drawn for a handsome summer theatre, to be built at Wildwood Park, a suburb of Columbus, Ga.

BLANCHE HALL.



Photo by Baker Art Gallery, Columbus, O.

The picture above is of Blanche Hall, who is now appearing as Hope Langham in support of Robert Edson in "Soldiers of Fortune." Miss Hall has had a varied experience, having begun her career as an actress several years ago in the company of her sister, Jessie Hall. Miss Hall recently played Jean under the management of Frohman and Belmont, and was praised for her excellent interpretation of this difficult role. Last season she won commendation for her work as Mary Larkin in "Lovers' Lane," and during the greater part of the present season she appeared as a star in "Broadhurst and Currie's Sweet Clover." The press and public have highly praised Miss Hall for her creditable work in her present part.

TO REGULATE SUNDAY PERFORMANCES.

Jacob A. Cantor, President of Manhattan Borough last week introduced a resolution in the Board of Aldermen for the regulation of Sunday entertainments. The ordinance specifies that "it shall be unlawful to give any regular dramatic or operatic entertainment, ballet, negro minstrelsy, circus, or any performance of juggling, acrobatics or rope dancing." The ordinance is aimed chiefly at the Hebrew theatres, as it is said that the performance in these houses is the same on Sundays as on other days.

Several members of the Actors' Church Alliance and others appeared before the Law and Legislation Committee to protest against the adoption of the resolution. Several arguments were presented on behalf of the actors, especially the vaudeville performers, who showed that they would be forced to work seven days in the week if the ordinance passed. Among others who spoke were F. F. Mackay and Edith Totten.

The Rev. Francis J. Clay Moran, chairman of the Law Committee of the Actors' Church Alliance, had J. Austin Fynes summoned to Jefferson Market Court last week to explain why the work of dancing teams at Proctor's Theatre on Sundays should not be considered a violation of law. Mr. Fynes counsel held that the law did not specifically prohibit the appearance of dancing on Sunday. Magistrate Brown ruled that owing to the indefinite wording of the law the dancers could not be excluded, and he therefore declined to entertain a complaint.

GANTHONY SUES.

Richard Ganthony, the London playwright and author of "A Message from Mars," has brought a libel action against the London Daily Express for stating that George Hawtrey, the brother of Charles, who is presenting the play, rewrote the piece, thus rendering it a success.

BJORNSON'S PLAY A FAILURE.

Berlin advises state that Bjornson's new play, "On Storöva," which had its premiere in that city on Thursday evening, proved a failure.

MUSIC NOTES.

Terrace Garden will inaugurate its third season of Summer opera on May 30, presenting a revival of Offenbach's "The Helandine," under the direction of Signor Montegriffo. Lillian Heldbach has been engaged as prima donna, and among the others in the company will be Lillian Lefton, Flavia Arcaro, George Tallman, Harry Luckstone, Jack Henderson, and Fred McCarthy. Charles Nicolosi will direct.

Creators, whom several stories during the past week have announced as ill, is in excellent health and reports a prosperous tour.

A musical for the benefit of a patient in Stony Wold Sanitarium was given in the Astor gallery of the Waldorf-Astoria March 30, under the direction of Miss Julia H. Seymour. Madames Elisabeth Nordrup, Lucille Joplin, Levanoff, Kate Burr, M. Vernon Stiles and Clifford A. Wiley assisted the entertainment.

Oswald Gabriellowitch has resumed his concert tour after a slight illness in this city.

William Harper, a bass singer, made his debut as a concert singer, at least, in New York April 1. The richness and wide range of his voice made a pleasing impression.

The Knickerbocker Quartette closed its eleventh season in New York in Mendelssohn Hall April 1 in the presence of a large audience.

In Mendelssohn Hall April 2 Marguerite Hall, contralto, and Franz Wilczek, violinist, gave a joint recital. Both artists delighted their audience.

Minnie Topping, pianiste, was heard in recital in Knickerbocker Hall on April 3. She came with the endorsement of Lord and Lady Minto, of Canada, and her playing made an agreeable impression. Louise de Halle Johnstone sang a group of ballads.

Frederick W. Schiacha gave an entertaining concert in Mendelssohn Hall on April 3.

The Philharmonic Society ended its sixty-first season at Carnegie Hall on April 3. Walter Damrosch conducting in his usual mastery fashion. Hugo Herrmann, the Frankfort violinist, was the soloist.

The People's Choral Union of New York, under the leadership of Frank Damrosch, will present "The Seasons" Haydn's oratorio, at the Metropolitan Opera House on April 13.

Mercedes Leigh and Helen Lathrop gave a dramatic and musical recital in Mrs. Osborn's Playhouse on April 3. These young women have just returned from London, where Miss Lathrop has been studying voice and Miss Leigh has been doing dramatic and drawing room recital work. The programme was an interesting one, and was warmly received by a friendly audience.

A musical concert by a number of midwest artists was given in New Irving Hall, 216 Broome Street, on April 5.

A third Bach Festival will be held in May at Bethlehem, Pa., for one week, beginning on the 11th. J. Fred Walls will lead, and a boy choir of one hundred voices will participate.

THE USHER



Stephen Pike tells of a dream that may come true. He stopped at the stage-door of a theatre to inquire for an actor.

"What theatre is this?" he asked the door-keeper.

"Theatre No. 176," he replied.

"Number 176? Has it no other name?"

"Well, sir, you see so many new theatres were built that the names gave out, and now we call 'em by numbers, beginning with No. 1 away downtown somewhere, by Herald Square, I think they call it."

The following advertisement appeared in a Grand Rapids, Mich., paper on March 23:

NEW POWERS.

The funniest play of the century!

MR. JULIUS CAHN

In the roaring, rollicking, merry comedy,

ARE YOU A MASON?

Upstart humor, keen satire, exceptionally funny plot.

The manager who sends this advertisement writes: "The fact that Mr. Cahn will make his appearance in the comedy, Are You a Mason, certainly should make it, as advertised, the funniest play of the century, if his stage comedy is as apparent as that turned loose in his letters when answering some applications for time over the famous Julius Cahn circuit of one-night stands."

Law Rosen, who was formerly well known in New York and Washington journalistic life, and who is now resident in London, contributes an article to the *Fortnightly Review* for April, entitled "Napoleon on America and the Americans." Mr. Rosen's well-known book, "Napoleon's Opera Glass," dealing with the emperor in his relations to the stage, is about to be issued in a new edition.

The phonograph has opened a new source of revenue to the artists of grand opera. I am told that for the records made by Edouard de Reszke, Campanari, Scotti, Sembrich, Schumann-Heink, and Suzanne Adams fees were paid ranging from \$2,500 down for three songs apiece.

An advertisement of the Noon Meetings in Tremont Temple, Boston, recently announced that A. C. Dixon would preach daily, and that further entertainment would be offered by "H. W. Lambert, the converted actor." A correspondent wishes to know whether Mr. Lambert is a result of the Actors' Church Alliance.

Ada Patterson and Victory Bateman's tales of the theatre called "By the Stage Door" have been very successful. Two editions have been sold, and a third will be issued next month.

John Ernest McCann has suffered from the man with the blue pencil recently. In a note he says: "The man in the editorial chair of *Leslie's* cut from my recent article various references to Nat Goodwin and rung in his own opinions under my name. He makes me say that N. C. G. lacks grace and the qualities which make other actors great—all of which makes me out to be a mean and treacherous fellow and a false friend. I wish you would quote in part or all this letter in *The Mirror*, for the young man who thinks he edits *Leslie's* has placed me in a false position in the eyes of all my professional friends."

In the *Critic* Mr. Pinero has an article in which he seeks to account for Robert Louis Stevenson's failure to write successful plays. Mr. Pinero says that "the art of the modern dramatist is nothing else than to achieve that compression of life, which the stage undoubtedly demands, without falsification." He continues:

If Stevenson had ever mastered that art—and I do not question that if he had properly conceived it he had it in him to master it—he might have found the stage a gold mine, but he would have found, too, that it is a gold mine which cannot be worked in a smiling, sportive, half contemptuous spirit, but only in the sweat of the brain, and with every mental nerve and sinew strained to its uttermost. He would have known that no nights are to be got out of this mine save after sleepless nights, days of gloom and discouragement, and other days, again, of feverish toil, the result of which proves in the end to be misapplied and has to be thrown to the winds. When you sit in your stall at the theatre and see a play moving across the stage, it all seems so easy and so natural you feel as

though the author had improved it. The characters being, let us hope, ordinary human beings, say nothing very remarkable, nothing, you think, thereby paying the author the highest possible compliment—that might not quite well have occurred to you. When you take up a play book (if ever you do take one up) it strikes you as being a very trifling thing—a mere insignificant pamphlet beside the imposing bulk of the latest six-shilling novel. Little do you guess that every page of the play has cost more care, severer mental tension, if not more actual manual labor, than any chapter of a novel, though it be fifty pages long. It is in the height of the author's art, according to the old maxim, that the ordinary spectator should never be clearly conscious of the skill and travail that have gone to the making of the finished product. But the artist who would achieve a like feat must realize its difficulty, or what are his chances of success? Stevenson, with all his genius, made the mistake of approaching the theatre as a toy to be played with. The facts of the case were against him, for the theatre is not a toy, and facts being stubborn things, he ran his head against them in vain. Had he only studied the conditions, or, in other words, got into a proper relation to the facts, with what joy should we have acclaimed him among the masters of the modern stage!"

What Mr. Pinero says is true of some plays and of some authors. It is particularly true of the composition of what are called problem plays—plays to which Mr. Pinero has devoted his talents lately, and which he writes after the Ibsen pattern. On the other hand, some of the most successful plays in the history of the stage were written by men of genius, who, aside from the time spent in germinating, wrote them in an incredibly short space of time.

Harry Davis, manager of the Grand Opera House, of Pittsburgh, has bought the St. James Church property at the corner of Penn

of the Holy Week nights by spending the time on a boat deck shooting in the Great South Bay.

COUNT SZABOWSKI DEAD.

Count Stanislaw Szabowski, owner of the Broadway Theatre and the American Theatre in New York, was instantly killed in an automobile accident near New Haven, Conn., on April 1. He was taking part in a race from New to La Tuque with the Baron de Hohenhausen, an expert motorist, as his chauffeur. The automobile was advancing at a very high rate of speed when it arrived at a sudden turning of the road. The chauffeur was unable to change the course of the machine, and in consequence he and the Count were hurled against a wall of rock. The death of Count Szabowski was instantaneous.

Count Szabowski was for many years prominent in the social life of New York. He became associated with theatrical affairs a number of years ago through his ownership of certain properties that became the sites of playhouses. He was the owner of the lots at Forty-first Street and Broadway when the old Comedienne Hall stood there. In a social way he met the late E. Henry French, and he, Mr. French and Frank W. Sanger formed a company that subsequently built the Broadway Theatre. Later Count Szabowski bought out his two partners and became the sole owner of the theatre. About ten years ago Mr. French and he entered into partnership and built the American Theatre. Afterward he became the sole owner of that property. His theatrical interests were confined to the ownership of these two playhouses.

Ten years ago Count Szabowski married the divorced wife of the Baron de Sina, who in 1892 was Minister from Holland to France. She is an American and is the daughter of James Carey, of Stout Falls, N. D. After his marriage Count Szabowski lived abroad, and had there been prominent as a horseman and automobilist.

CLARA MORRIS AND HER BENEFIT.

Clara Morris, who is lying ill at her home near Yonkers, suffered a relapse last week and for several days was in a serious, though not a perilous, condition. Her physicians hope that she will soon recover her lost strength, though they do not hope for her complete recovery.

The Rev. Dr. A. F. Underhill, treasurer of the fund for the relief of Miss Morris, has already received subscriptions of more than \$3,000. Meanwhile great progress has been made in arranging for the benefit performance to be given

PERSONAL

HERRING.—Fauny Herring, the noted actress of the sixties and seventies, celebrated her seventy-second birthday on April 6. After nearly fifty years on the stage she retired to her farm in Connecticut, where she is now living, in the enjoyment of prime good health in spite of her years.

SMITH.—Ethel Smyth, the composer of *Der Wald*, sailed for England Saturday on the *Compania*.

CAMERON.—Grace Cameron sang the prima donna role in *Rob Roy* at the Grand Opera House, Philadelphia, last week on very short notice, and scored such a success that the management engaged her to sing the principal role in the next revival, *The Wedding*. In this also Miss Cameron had but short rehearsal, and she again succeeded. Owing to the popularity that she has won in Philadelphia her manager, George R. White, is arranging to present *Sergeant Kitty*, the new opera by A. B. Sloane and James Horan, in which she is to star in that city for the first time.

DORR.—Dorothy Dorr, who has been playing the leading role in James K. Hackett's production of *The Bishop's Move*, has been engaged by the Shuberts as prima donna of *The Runaways*, which will soon be produced at the Casino.

YARMOUTH.—The Earl of Yarmouth and his fiancée, Alice Thaw, occupied a box at Tuesday evening's performance of *The Darling of the Gods*.

HAWTREY.—Charles Hawtreys has announced that he will next season open the Criterion Theatre in *The Man from Blankley's*.

LANGTRY.—It is announced that Mrs. Langtry, who is appearing in Paul Kester's play, *Mademoiselle Mars*, will close her season during the second week in May and sail for Europe, later going to South Africa. Mrs. Langtry is planning, it is said, to present *Mademoiselle Mars* in New York next season.

TYREE.—During the first act of Wednesday evening's performance of *The Earl of Pawtucket* at the Manhattan Theatre, Elizabeth Tyree was taken ill with acute indigestion. In spite of her illness she successfully finished the performance.

MASCAGNI.—Pietro Mascagni and Madame Mascagni sailed for home Thursday on the French liner, *Le Savoie*. It is announced that the Italian composer will return to this country next October. While in San Francisco he was made an honorary member of the Musician's Union and presented with a jeweled watch.

ROBERTSON.—During a performance in London of *The Light That Failed*, Forbes Robertson stopped a scene to rebuke several persons who, seated in one of the boxes, were indulging in loud conversation. Mr. Robertson won applause for his rebuke to the disturbers.

EAMES.—Emma Eames has so far recovered in health that she will this week sail for Italy.

MARLOWE.—Julia Marlowe has refused the offers made her for an Australian tour, and at the close of her season will go abroad for a month, returning to rest during the summer at her place in the Catskills. She will next season appear in H. V. Edmond's play, *Fools of Nature*.

YEAMANS.—Jennie Yeamans underwent an operation for appendicitis last week at a private hospital in this city, and at last reports was resting comfortably.

GRAU.—Maurice Grau has decided to spend next Winter in Europe. He has canceled his contract with Olga Netherland, who was to make an American tour under his management next season, and has leased his house in New York for a year. His plans for the future, beyond next Winter, have not yet been made public.

JOHNSON.—It is announced that Orrin Johnson, who is at present leading man with Annie Russell in *Mice and Men*, will next season star under the management of A. L. Levering.

PATTL.—Preparatory to her departure to this country Adelina Pattl, in company with her husband, Baron Oederstrom, is making a tour of Italy. They will arrive in New York early in October and the singer will give her first concert on Nov. 2.

FIELD.—The sons of the late Eugene Field announce that a comic opera entitled *The Buccaneers*, or *Bagum of Pura*, the work of their father, will next season be presented in New York.

Avenue and Sixteenth Street for \$98,000. This does not mean that there will be another new theatre in Pittsburgh. Mr. Davis has acquired the property simply for investment.

We hear a great deal about Trust managers' successes. These are proclaimed with a liberal spice of exaggeration. But of the failures little is said. Let these teach their lessons, too. The present season has resulted in more than the usual number, as will be seen when the campaign is ended and *THE MIRROR* publishes the complete list. One of these unfortunate took the prize for bad business in New York last week, the receipts averaging about \$40 a performance.

Mr. Hackett played a return engagement last week in Philadelphia at the Academy of Music. His receipts were the largest, with one exception, of any attraction that has appeared in the Quaker City since January. This week Mr. and Mrs. Hackett are taking advantage

at the Broadway Theatre next Tuesday afternoon. A large number of prominent players have promised to appear, and orders for seats are coming in rapidly.

Thomas A. Edison wrote to Miss Morris on Saturday offering to send a phonograph to her bedside by which she might convey a speech to the audience at the benefit performance. If she can summon sufficient strength to talk into the instrument the interesting experiment will be accomplished.

JEFFERSON'S GRANDCHILD WEBS.

Eugenia Jefferson, the eldest daughter of Mr. and Mrs. Thomas Jefferson, of Montclair, N. J., and a granddaughter of Joseph Jefferson, was on Saturday united in marriage to Rumsey Wing Scott, of Louisville, Ky. The ceremony was performed at the First Congregational Church at Montclair, by the Rev. Dr. Amory H. Bradford, the pastor.

AMATEURS ACCUSED OF PIRACY.

Smaythe and Rice, of New York, have demanded from Dr. W. K. Detweiler, manager of the Able Opera House at Easton, Pa., \$50 as a royalty for the recent production of *A Social Slaughter* by the Rock and Bushkin Society of Lafayette College. The play is declared to be *My Friend from India*, the title alone being changed.

AT THE THEATRES

Savoy—The Taming of Helen.

Comedy in three acts, by Richard Harding Davis.
Produced March 30.

Henry Miller... Percy Lyndal...
Morton Solten... John Flood...
Fred F. Perle... Arthur...
Francis...
Harry...
Herbert...
Lawrence...
Bertram...
Allan...
J. C. Carlyle...
J. T. Stuart...
Grace...
Grace...
Drina...
Daisy...
Marilyn...
Marilyn...
Marilyn...

The Taming of Helen, presented for the first time in New York at the Savoy Theatre last Monday night, served to introduce Richard Harding Davis as a full-fledged dramatist and to bring forward Henry Miller in a role that revealed his most agreeable qualities as a comedian. The play was received with a great show of cordiality by a large audience. The outlookers were chiefly of that social class of whom men here Mr. Davis delights to write. "Van Bilters" were there in plenty. There were also great numbers of Gibson men and women. A spirit of amiable intimacy pervaded the playhouse. Half the people in the audience seemed to feel at liberty to speak of the author as "Dick."

Mr. Davis has, it would seem, approached his new field of literary endeavor with the proper feeling of earnestness and sincerity. The Taming of Helen is a crude and amateurish play in many respects, but at least the author has not manifested the usual literary person's contempt for the laws of the drama. His errors in construction betray ignorance rather than egotism. The play shows clearly what has been shown several times this season by worse plays—that the writing of books is by no means a good apprenticeship for a dramatist. In his short and long stories Mr. Davis has pictured life in a manner that gives the reader an impression of reality. The very story upon which The Taming of Helen is based—namely, "The Lion and the Unicorn"—is by no means improbable, and its characters seem human. But the stage demands better logic and more certain motives than does the novel, and what in "The Lion and the Unicorn" seemed plausible, became in The Taming of Helen impossible to the point of ridiculousness. As a dramatist Mr. Davis lacks yet a certain depth of insight into character and emotions, and he lacks also a sense of dramatic proportion.

With its several faults, however, The Taming of Helen is an agreeable play, and it has the virtue of being thoroughly wholesome. The characters are nearly all well bred men and women, though they do at times talk in a caddyshly, smart fashion. That, indeed, may be a touch of realism, but the behavior of the hero in playing a "smart" boyish prank upon an aged English nobleman comes near to robbing the beholder of his liking for the character. The simple story moves forward easily and entertainingly, and it possesses sufficient appeal to induce one to remain to the end—since one cannot turn to the last page of the book to find out if Helen is actually tamed.

The action of the entire play occurs in London, the three scenes being Philip Carroll's chambers in the inner Temple, the entrance hall of Gower House, and the green-room of the Imperial Theatre. Philip Carroll, a young American, has—like the majority of young Americans—written a play, and he has wisely gone to London to get a production of it there. When the play begins Carroll is found to be still in possession of his manuscript, minus a manager, and almost minus funds. In London he has made the acquaintance of Marion Cavendish, an actress of some fame, who has great faith in the play and a very genuine platonic regard for its author. In the first act she encourages Carroll to continue in his search for a manager, and he in return promises that when the play is produced she shall play the chief role. It is disclosed that Carroll is in love with an American, Helen Cabot, who has lately entered London society and has apparently forgotten Carroll, whose love for her dates back to their childhood. Now enters upon the scene the Marquis of Woodcote, a "bouncer," who is mixed up in various scandals and also in the management of a theatre. He is ambitious to marry the American heiress and at her suggestion he comes to buy Carroll's play. But he desires to marry a notorious woman, Mrs. Evian, of whose morals the less said the better, in the principal role. Carroll will not listen to this proposed degradation of his work, and he practically orders the Marquis and Mrs. Evian out of his rooms. Now comes Helen, in friendly fashion, to inquire after the welfare of Carroll and to invite him to a ball to be given by her hostess, Lady Gower. Carroll little appreciates such a summons, and he declares to Helen that he will no longer cheapen his love by flinging it at her feet. She shall have to come to him with protestations of love, he says, before he will address to her another word of affection. Thus the business of taming the heiress begins.

The second act finds the characters of the first act, and a few dukes and lords beside, at the ball at Gower House. Carroll, who has not dined properly in several days, makes the most of the opportunities offered by the supper room. He says that he has given up the battle of trying to return to America immediately on a cattle ship. But Marion Cavendish has made hay in the sunshine of the dance and succeeds in inducing Sir Charles Wimpole (Wyndham?) to promise to produce Carroll's play at the Imperial Theatre, with Miss Cavendish in the principal role. In his joy at this turn in his affairs Carroll embraces and kisses the actress, and unhappily the career is witnessed by Helen. She foolishly leaps to the conclusion that Carroll and Miss Cavendish are engaged—though Miss Cavendish is really engaged to the Hon. Reginald Herbert—assumes a martyrlike sweetness and, after congratulating Carroll, announces that she intends to marry the Marquis of Woodcote, a "bouncer."

The third act takes place in the green-room of the Imperial on the night of the first performance of Carroll's play. Sir Charles Wimpole is, apparently, a remarkable manager, since within two weeks of reading the play he is able to put it on for a run with special costumes, scenery and accessories. Carroll paces the green-room, chats with the players as they come off, talks stage shop, and plays the bountiful philanthropist to the stage door-keeper. Presently Helen drops in on her way to the station—she is off that night for America—to say good-bye to Carroll. She leaves a note of congratulation to Marion Cavendish, in which it is made clear that she believes that the actress and the author are engaged. When Marion reads this note the heroine is well on her way to the station. She must be caught at any cost! There is no one to follow her except Marion—and she is dressed in boy's costume and must go on in fifteen minutes for her last and greatest scene. She dashes out and presumably into a hansom. Sir Charles Wimpole, finding that his leading lady has left the theatre, flies naturally and properly into a lowering passion. The moment for Marion's entrance approaches. The suspense is terrible. If Marion does not get in time the author, the manager, and she herself will be absolutely ruined. Of course she does get in time in the nick of time, and Carroll's play ends in triumph. She brings with her, too, the now thoroughly tamed Helen, and the curtain falls on lovers reunited and happiness all round.

Mr. Miller had in Philip Carroll a role that brought into view his pleasantest qualities as an

actor. He was not called upon to wear any great emotions, for he was to play a man of sentiment. Carroll is merely a clever, disingenuous American gentleman, a "bouncer," seen thoroughly and at all times a gentleman—though not an American. He was alert, buoyant, manly, tender and earnest in his wooing and genuine in his every word and action.

Percy Lyndal drew the unpleasant character of the Marquis of Woodcote admirably. His portrayal was strong and yet without exaggeration. Morton Solten as the Hon. Reginald Herbert gave another of his delightful and accurate impersonations of the good-breeded, well-set, well-bred type of Englishman. John Flood was a capital Sir Charles Wimpole, kindly, courteous and grave.

Jessie Millward as Marion Cavendish gave a charming, natural and most attractive impersonation. She was brimming over with good spirits, optimism and those various and indefinable qualities that make a woman a "good fellow." Grace Elliott played Helen Cabot earnestly and sweetly, with precisely the right touch of girlish unreasonableness. Drina De Wolfe, who made her debut in the legitimate drama in the role of Mrs. Evian, gave a surprisingly good performance. Her character drawing was excellent, and she was, moreover, very graceful indeed in manner and bearing. All of the three women were exceedingly handsome in gown. The minor parts with but few exceptions were capably acted, and the mounting was up to the usual Broadway standard.

Third Avenue—A Little Outcast.

Melodrama in four acts by Hal Reid. Produced April 6.

Paul Weston... Franklyn Roberts...
William Harcourt... Charles N. Greene...
George De Voe... Walter F. Harmon...
Thomas Quinn... Walter Campbell...
Tully... Thomas G. Jones...
Hungry Dick Higgins... Martin Harris...
Red Darby... Nelson Dean...
William Gallagher... James J. Kelly...
Ping Lee... Florence Cecil...
Madeline Harcourt... Elvira Tracy...
Ethel Byron... Irene Meara...
Maggie Foley... George Meyer...
"Mickey"... Master Otto Louis...
"Chucky"... Master Fred Richmond...
"Chimble"... Master Tom Alkin...
"Scully"... Sheridan Davidson...
"Silly"... Anne Bianchi...

Gill and Pitsburgh presented their very successful melodrama, A Little Outcast, for the first time in this city at the Third Avenue Theatre yesterday afternoon before a crowded house that gave vent to its approval of the play and players holistically. The play is from the pen of Hal Reid, and tells the following story in a truly dramatic manner:

Paul Weston, the hero, is the employee of a wealthy broker named Harcourt, who, appreciating the young clerk's fidelity, is about to take him into partnership and give him his daughter in marriage, not knowing that the pair had already united their fortunes, when his nephew, George De Voe, interferes and charges Weston with robbing the broker and of being an ex-convict. In past years Weston had served a term in prison on a false charge, this fact being found out by De Voe through the drunken father of a young protégé of Weston's nicknamed "Bob." This father had been a cell mate of Weston's, and he promises to keep silent about the past for the sum of \$1,000. Weston takes this amount from his employer's safe with the purpose of replacing it from his own account the next day. De Voe discovers the loss, takes the rest of the money in the safe, and accuses Weston of the deed. Weston is at once cast out by Harcourt, and all relations between them are at an end, while De Voe steps in and takes his place. Taking to drink Weston sinks lower and lower until he becomes involved in a robbery of what proves to be his wife's house. De Voe again accuses him of being the instigator of the crime. Through the aid of "Bob" and the wife of his cousin, Weston is finally freed and resumes his former life of rectitude. A very novel scene is introduced in the fourth act where two real burglars are furnishing their plans. A photograph with blank record stands in the room, and "Bob," overhearing their conversation, starts the machine. This machine is later brought in, and the conversation given out proves the innocence of Weston.

The play takes in part and as a whole is by all odds the best of its kind that has been presented at this theatre this season, and the audience was vociferous in its applause from start to finish. To Anne Bianchi go the chief honors for a portrayal of a peculiar type of character that was more than commendable. It was a sketch that would almost stand alone without the support of the play or players. Franklyn Roberts succeeded in making the part of Paul Weston natural, and not like the average melodramatic hero. Thomas J. Lingham was exceptionally well cast as Hungry Dick Higgins, a person of the Bill Sikes type, grotesque in build and brutality. Florence Cecil as Madeline Harcourt, after ward Weston's wife; Elvira Tracy as Ethel Byron, Madeline's cousin; Irene Meara as a Bowery girl, and Little Naomi as Little Nell, Paul's child, were all acceptable. Thomas F. Holer scored as Teddy Forrest, the lover of Elvira. Other parts were well played by Walter F. Harmon as George De Voe, Walter Campbell as Thomas Quinn, Martin Harris as Red Darby, the pet of Higgins; Nelson Dean as an Office Boy, James J. Kelly as Ping Lee, and Val H. Roswell as Ping Gong. The Newboys Quintette made a decided hit in their songs, assisted by Irene Meara, who danced well. Next week, One of the Bravest.

New Star—The Sign of the Cross.

Wilson Barrett's The Sign of the Cross was an attractive offering at the New Star last week, being well presented by William Greet's London company.

George Flood, as Marcus Superbus, Prefect of Rome, made a very marked impression by his striking personal appearance and skillful work. John W. Thompson, as the Emperor Nero, showed marked originality in this role, and was successful also as the Christian Paulus. The Mercia of Lily Larrell was affecting and drawn, and the Stephanus of Leslie Haskell was appealingly natural.

Cyril Young, as Glabrio, gave an amusing picture of an incubated politician. E. De Cornea made a satisfactory Tigellinus, and F. J. Boller, as Vitruvius, captain of the guard, was a true martial figure. Poppaea, Empress of Rome, was impersonated with grace and distinction by Besse Toler. The minor parts were well cared for, and the costumes, properties and staging were exceptionally appropriate and handsome, adding to the effectiveness of the most dignified play that has been presented to New Star audiences this season.

West End—The Bonnie Brier Bush.

Kirke La Shelle's company in The Bonnie Brier Bush, in which J. H. Stoddart is the star, played last week at the West End Theatre to the great pleasure of large audiences, whose character would have graced any theatre on Broadway. The Bonnie Brier Bush, though framed on the model of Hazel Kirke and earlier plays, is calculated long to entertain the public. It is at present rendered unusually interesting in that it affords an ideal vehicle for the illustration of the great art of Mr. Stoddart, whose Lachlan Campbell is one of the very few impersonations on the stage to-day that may be praised without qualification. It is a truly a wonderful histrionic work. Next to Mr. Stoddart praise is due to Reuben Fox for a comic character sketch notable for artistic restraint and fidelity to the phase of life it illustrates. Mr. Fox's Archibald McKittick in its way is also a work of art. Messrs. Bassett, Duncan and Phillips and Misses Mulkins, Cumming and Baldwin especially, and all the others of the company in minor degrees, assist in a performance of the play notable for smoothness and integrity to place and character.

American—My Partner.

Bartley Campbell's good old play, My Partner, was the offering of the American Theatre Stock company last week, and large audiences were the rule. The play was well presented and met with its usual happy reception. Messrs. Frazar and Messrs. Rogers appeared to excellent advantage as Mary Hamilton. Bart Lyndal was very good as Ned Hamilton, the "Partner." Thomas Reynolds assumed as Wing Lee, the Chinaman. Paul Scott as Major Henry Clay Britt, Frank E. Jamieson as Matthew Brandon, Robert Cummings as Joseph Rogers, John Harold as Sam Bowler, John Elliott as Wellington Widgery, John Lane Connor as Jim Johnson, and Laura Almonico as Grace Brandon were all well cast. Julia Blane gave one of her clever character sketches as Fido Portland. This week, Devil's Island.

Murray Hill—All the Comforts of Home.

The Henry V. Donnelly stock company at the Murray Hill Theatre again revived yesterday afternoon William Gillette's farce, All the Comforts of Home. The play is one that brings out the gay and genial and better qualities of the members of the organization, and as before the farce was presented in a capital fashion. Henry V. Donnelly himself was the Theodore Bender; Edwin Holt played Alfred Hastings in excellent style; N. Sheldon Lewis was a delightful Christopher Delaney; Laura Hope Crews played Evangeline with her usual charm, and Frances Starr was a fascinating Fifi. The mounting and stage management were excellent. Next week, A Wife's Pledge.

Fifty-eighth Street—Fiddle-Dee-Dee.

Fiddle-Dee-Dee was presented to very large houses last week by a company headed by Rice and Cady, who were excellent in the parts originally played by Weber and Fields. Charles F. Morrison, Henrietta Lee, and Dorothy Drew also did their share in helping the fun along. The chorus was large and capable, and the scenery and costumes were elaborate and tasteful.

At Other Playhouses.

MAJESTIC—The Wizard of Oz runs on.
MANHATTAN—The Earl of Pawtucket, with Laurence D'Orsay and Elizabeth Tyron, continues to attract and delight very large audiences.
VICTORIA—Blanche Walsh in Resurrection continues.
BELASCO—The Darling of the Gods maintains its success.
WALLACK'S—The Sultan of Sulu continues.
BIJOU—Marie Cahill in Nancy Brown is still popular.
BROADWAY—The Prince of Pilsen pleases.
PRINCENESS—Amelia Bingham in The Frisky Mrs. Johnson is the attraction.
CASINO—A Chinese Honeymoon still runs strongly.
EMPIRE—The Unforeseen is still the bill. On April 20 John Drew will reappear.
GARRICK—Annie Russell continues in Mice and Men.
CRITERION—Charles Hawtree appears in A Message from Mars.
GARDEN—Everyman begins its third week.
DAILY'S—James T. Powers and The Jewel of Asia will next week be followed by Ople Read's play, The Starbuck.
MADISON SQUARE—Elsie de Wolfe and Cynthia will on April 14 be succeeded by A Fool and His Money.
MRS. OSBORN'S PLAYHOUSE—Edith Ellis Baker will next week present her original play, The Point of View, the first performance of which will be given on April 14.
ACADEMY OF MUSIC—The Suburban is the attraction.
WEST END—A Fatal Wedding is the piece.
METROPOLIS—A Desperate Chance is presented here this week.
MURRAY HILL—The stock company presents All the Comforts of Home.

JACOB ADLER'S PLANS.

The lease held by the firm of Jewish managers on the People's Theatre, in the Bowery, will expire on May 1, and next season there will be a consequence of a number of changes in the local Jewish theatres. Jacob Adler, the noted tragedian, who is now at the head of the firm of managers at the People's, contemplates building a theatre for his own use in Harlem. In case this drama does not go through he will very likely star in the English drama in New York and on the road. During the five years that Mr. Adler has played at the People's he has won great honor among his own people and his talents as an actor have been recognized widely among American playgoers.

MR. HACKETT'S PLANS.

James K. Hackett announced last week that he has secured the exclusive dramatic rights in Frederic Remington's story of Western life, "John Ermine of the Yellowstone." The dramatization will be made by Louis Evan Shipman, who adapted "The Crisis" for the stage. Mr. Hackett has also obtained the dramatic rights in Winston Churchill's novel "The Celebrity," and yesterday he engaged George H. Broadhurst to prepare a stage version of it. Mr. Hackett has not yet announced in which play he will himself appear next season.

A FOOL AND HIS MONEY.

The cast of the new Broadhurst comedy, A Fool and His Money, which will be presented at the Madison Square Theatre on April 14, will include James E. Faney, Arnold Daly, Sidney Herbert, Adolph Jackson, Earl Brow, Henry Gilhe, John A. Robertson, Charles Andrews, Anita Bridges, Mabel Dixey, Brandon Douglas, Helen Maher Wilcox, Grace Hill, Harriett Hurst, May Voke, Mrs. E. A. Eberle, and Daisy Green. C. E. Unit and D. Frank Dodge will paint the four sets of scenery.

A SCHOOL MATINEE.

The students of the Blythe Dramatic School will appear in a public matinee performance at Carnegie Lyceum on the afternoon of April 24. The bill will consist of the screen scene from The School for Scandal; a version of Sir Charles Young's play, For Her Child's Sake; a melodramatic sketch by Carrie Schusslerman, entitled Jerry; Jerome K. Jerome's one-act play, Sunset; and a new sketch by Lucy Spencer, entitled His Japanese Teacher.

A THEATRE FOR MISS BINGHAM.

Amelia Bingham, it is announced, intends to build for herself a New York theatre which she will conduct on the plan exemplified by the late Augustin Daly, presenting a stock company in modern and classical plays. It is stated that a part of the site has already been secured.

CHING LING FOO TO RETURN.

Ching Ling Foo, the great Chinese conjuror, who went back to China just before the Boxer outbreak and was lost for several months, has been heard from. He will return to America and will play under the management of John D. Hopkins and E. F. Keith.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The National Council of the Alliance met at the headquarters last Friday, and, on the recommendation of George D. Macintyre, second vice-president, adjourned, and went in a body to the City Hall to protest against a bill for the opening of theatres on Sunday, introduced by Jacob A. Cantor, president of the Borough of Manhattan. There was a large and interesting gathering at the hearing before the committee of aldermen, and among those who spoke against the bill were the Rev. F. J. Clay Moran, chairman of the Law Committee of the Alliance; F. F. Mackay, president of the Actors' Society; George D. Macintyre, Edythe Tutton and the Rev. Walter E. Bentley. The adjourned meeting of the Council will be held at the headquarters to-day (Tuesday) at four o'clock.

The regular tea was held by the New York Chapter at the headquarters last Thursday afternoon, and was attended by Mrs. B. A. Spooner, Cecil Spooner, A. L. Cooper, C. R. Van Amringe, Mrs. W. H. Hyerson, Edythe Tutton, Cora E. Morlan, E. Oldcastle, the Rev. F. J. Clay Moran, Maria Wilson, Mrs. Waters, Fannie Bernard-Leighton, Charles T. Catlin, Amelia W. Holbrook, Louisa McCallister, Francis, and others. The general secretary will be out of town for a short time after Easter, having been ordered away for rest by the president of the Alliance and the Bishop of the Diocese. Upon his return he hopes to organize a local Chapter of the Alliance in Chicago, arrangements to that end being nearly completed.

The annual letter to the thousand Chaplains of the Alliance requesting them to observe Alliance Sunday (April 29), and preach upon the aims and objects of the organization, is now being issued and favorable replies are expected.

AT THE LEAGUE.

Cora Williams and a bvy of assistants graciously received the guests at the April Literary reception yesterday afternoon at the Professional Woman's League. A delightful programme was arranged and directed by Mrs. Isaac K. Baldwin. The opening number was two German songs by Charlotte Wand Miller, rendered in a voice of wide range, sympathetic quality and fine enunciation. Ernest Crosby delivered an address on Tolstoy. Among many able thoughts delivered in an impressive manner, he said: "The play Resurrection, unknown to many people, has been running in five New York theatres this winter. It is rather strange that a long, moody novel written by a moralist should have enough vitality to be acted in all parts of the world. It is owing possibly to the peculiar dramatic character of Tolstoy's mind. His 'Powers of Darkness' is particularly strong. I have been in Tolstoy's house. He is a man who has seen truths dramatically. He has learned very little from books. He learned from realistic scenes and dramatic incidences in his own life." Mr. Crosby then related many stories on the great Russian relative to his home life, the part he took in the Crimean War, his disbelief in capital punishment and penal institutions. He said Tolstoy believed we should do something for so-called "degenerate characters" in the hope of curing them instead of killing them off. He believed in the law of love and teaching people not to hate. By injustices he himself had become a dramatic figure in the world's history—a great, rough aristocrat, who dressed like a peasant. It is an impossible effort for a single man to overcome all the difficulties. The count was endeavoring to bridge over the difference between caste and peasantry—a crude, grotesque effort to show that it is possible to live the ideal life—that of universal brotherhood.

Armagh O'Donohy sang a number of Irish songs in his own inimitable style. "The Going of the White Swan" by Gilbert Parker, comes from King Henry IX were read by Edgar Judson Hobbes. Mrs. Lane, a demonstration for the Helms Company of Pittsburg, gave a lecture March 30. A progressive caucus will be given at the League Club rooms April 14 at 2:30 p. m. The April dramatic meeting is in charge of Amelia Weed Holbrook.

ENGAGEMENTS.

Beatrice Menot has accepted a special Spring engagement in the leading cabaret role with U. D. Newell's A Jolly American Tramp company. W. V. Ramona, to play the apothecary in Liebler and company's production of Romeo and Juliet. Bertrand Yost, for The Point of View. E. L. Snader, for the Columbia Theatre Stock company, Brooklyn.

CURRENT AMUSEMENTS.

Week Ending April 11.
ACADEMY OF MUSIC—The Suburban—4th week—11 to 11 times.
AMERICAN—Devil's Lane.
BELASCO—The Darling of the Gods—10th week—11 to 11 times.
BIJOU—Marie Cahill in Nancy Brown—8th week—11 to 11 times.
BROADWAY—The Prince of Pilsen—4th week—11 to 11 times.
CARNegie HALL—Musical entertainments.
CASINO—A Chinese Honeymoon—8th week—11 to 11 times.
CIRCLE—Vandellie.
CRITERION—Charles Hawtree in A Message from Mars—1st week—11 to 11 times.
DAILY'S—James T. Powers in The Jewel of Asia—1st week—11 to 11 times.
JEWEL—A Night on Broadway.
EDEN MUSEE—Ed Kella and Figures in Wax.
EMPIRE—Charles Richmond and Margaret Anglin in The Unforeseen—1st week—11 to 11 times.
FOURTEENTH STREET—Spekies.
GARDEN—Everyman—1st week—11 to 11 times.
GARRICK—Annie Russell in Mice and Men—11th week—11 to 11 times.
GRAND OPERA HOUSE—Jerome Sykes in The Billionaire.
HARLEM OPERA HOUSE—A Country Old.
HERALD SQUARE—Grace Green in Pretty Peggy—1st week—11 to 11 times.
HURTING AND SEANON'S—Vandellie.
IRVING PLACE—The Famous Opera company.
KEITH'S UNION SQUARE—Vandellie.
LANKERHOCKER—Mr. Ede Board—1st week—11 to 11 times.
LONDON—Topsy Turvy Burlesque.
MADISON SQUARE—Elsie de Wolfe in Cynthia—4th week—11 to 11 times.
MADISON SQUARE GARDEN—Baron and Bailey's Circus.
MAJESTIC THEATRE—The Wizard of Oz—11th week—11 to 11 times.
MANHATTAN—The Earl of Pawtucket—1st week—11 to 11 times.
MENDHAM HALL—Musical entertainments.
METROPOLIS—A Desperate Chance.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Vandy Fair Burlesque.
MINER'S EIGHTH AVENUE—The Little Rollers Burlesque.
MRS. OSBORN'S PLAYHOUSE—Closed.
MURRAY HILL—All the Comforts of Home.
NEW STAR—The Minister's Daughters.
NEW YORK—Closed.
OLYMPIC—The Gay Morning Glorias.
PASTOR'S—Vandellie.
PEOPLE'S—The Hebrew Drama.
PRINCENESS—Amelia Bingham in The Frisky Mrs. Johnson—1st week—11 to 11 times.
PROCTOR'S FIFTH AVENUE—A Modern Crusade.
PROCTOR'S FIFTY-EIGHTH STREET—Ward and Voke.
PROCTOR'S TWENTY-THIRD STREET—Vandellie.
PROCTOR'S 12TH STREET—A Social Highwayman.
ST. NICHOLAS RINK—Closed.
SAVOY—Henry Miller in The Taming of Helen—1st week—11 to 11 times.
THALIA—The Hebrew Drama.
THIRD AVENUE—A Little Outcast.
WALLACK'S—The Sultan of Sulu—1st week—11 to 11 times.
WEBER AND FIELDS—Twisty-Whisty—1st week—11 to 11 times.
WEST END—The Fatal Wedding.
WINHOLM—The Hebrew Drama.
VICTORIA—Blanche Walsh in Resurrection—1st week—11 to 11 times.

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April 6th, Shea's Buffalo.
April 18th, Colonial, Cleveland.

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Have been working steadily since the first of September and are booked solid till June 15.

Next season, will introduce an original Comedy Act, entitled

A Cigarette Case.

It will be handsomely costumed and will offer great opportunity for the introducing of our specialties. Have already booked several weeks for next season.

Miss Ray Bailey's songs will continue to be a feature of the act.

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A Vaudeville Musical Farce by W. W. PROSSER.

WE CARRY A FULL SET OF SHERKEY FOR THIS ACT, made by P. Dod Ackerman. Will negotiate with Managers for Farce Comedy, Repertoire or Vaudeville Companies, for season 1903 and 1904. Address Actors' Protective Union, 8 Union Square.

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In his unique artistic novelty,

GREAT MEN-PAST AND PRESENT.

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Week April 6, Keith's, New York.
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IN EDGAR SELDEN'S DRAMATIC EPISODE,

"HIS HEART'S DESIRE."

BERT HOWARD and LEONA BLAND

Played Mr. Keith's New Theatre in Philadelphia last week, and that old story that Philadelphia are sleepy is not correct. They are always ready to accept originality. Went on at 8, 11 and 10, and all three, old chap, got a big success. It was a class "knock-out." That fellow Mason has taken my act to the coast; well, if he can do half as good as I did out there, he will be a tremendous hit; but if I had been in his place, I would have waited and taken some of the new material that I just thought out.

Am at home this week practicing on the piano. More yet!!! (Apologies to James J. Morton). Open April 13 at the Orpheum Theatre, Kansas City, Mo.

Master Robert Harrington BOY SINGER

Big hit, Proctor's 5th Ave., last week. On 8 and 9.
Proctor's 29d St. this week.

Address 155 West 29d St., N. Y.

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The Original Nellie Waters

A Singer of Irish and Negro Songs. Without a title. Farce-Comedy or Vaudeville. Will play Irish part.

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BAILEY AND MADISON

Shea's, Toronto, April 6, Pastor's 13. 30 open.

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EDWIN BAKER & CO.

In their Operetta,

A JAPANESE COURTSHIP.

Watch us progress. Merit win every time. Address ALBERT SUTHERLAND.

The Famous and Original

GOLDEN GATE QUARTETTE

and FANNY WINFRED.

Bon Ton, Jersey City, this week.

Address all Agents.

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This week, Poli's Theatre, Waterbury, Conn.

Agent, JO PAIGE SMITH.

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RASTUS and BANKS

A supper of Ham and a charming Creole belle in a snappy specialty called

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April 6, 13 and 20 open.

For address, 120 W. 57th Street, New York, or all Agents.

KOHL AND CASTLE CIRCUIT.

EDWIN LATELL

On my return engagement this season, Duquesne Theatre, Pittsburgh. This is what the Dispatch said: Ed Latell with his songs, musical instruments and Comedy, captured the audience, brains, feet and dra—
—March 31, 1903. You want me for your Summer Parks!

MR. AND MRS. GENE

HUGHES

The Laughing Success of Two Hemispheres.

Address 450 Lexington Ave., or care MIRROR.

JAMES RICHMOND GLENROY

Shea's, Toronto, last week.

Resting Holy Week. Resume Easter.

THE COMEDIAN,

James J. Morton

Will labor along till week of June 1, when I will loaf around Atlantic City for four weeks and then sneak out to California. Oh, yes! I am doing very nicely—and satisfied. Satisfaction is the secret of perfect contentment. OH, SHUSH!

W. W. PROSSER, Dramatic Author.

Writer of A Countess for Revenue Only and A Mercenary Missionary for Gracie Emmett, Train Twenty Minutes Late for J. Norton and Babel Binkly, The Land of Two Moons for Eckert and Berg. New work in preparation for Lillian Burkhart, The Smedley Sketch Club, Gracie Emmett and others.

Communications accepted from recognized players.

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AUTHOR OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.

The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Musical Melodrama, Gracie Emmett and Co. in Mrs. Murphy's Second Husband, Howard and Bland in A Musical Play, Mr. and Mrs. Tooty Tooty in An Evening's Dime, Mack and Elliott in The New Minister, Baker and Lynn in The American Boy, Elmo and Gus in A Musical Discovery, Monologues for John L. Sullivan, and many other hits. For terms on plays, sketches, monologues, etc., address

CHARLES HORWITZ, 34 East 21st St., N. Y.

deducted from the performer's salary for the city, the poor fund and the accident relief station. Have all contracts translated and all objectionable or doubtful clauses crossed out before signing them. Don't be overcautious to sign contracts—the manager is always as pleased to sign a good act as the performer is to secure an engagement.

The average railroad fares for different classes in South Germany are three and one-fifth cents, two and two-fifths cents and one and three-fifths cents per mile, respectively. The speed seldom exceeds twenty-five miles an hour, and as the railroads are generally well organized and under the immediate supervision of the Government, accidents are rare. No baggage is allowed free. Passports are unnecessary, though often useful for identification at post offices, etc. The postal rates are the same as in other parts of Germany and Austria-Hungary. Native letters, 10 pfennig; postal, 5 pfennig; printed matter to 50 grains, 3 pfennig; foreign letters, 20 pfennig; postal, 10 pfennig; printed matter to 50 grains, 5 pfennig.

CLAUD C. BARTMAN.

HOUDINI'S INTERESTING LETTERS.

HANNOVER, GERMANY, March 2.

The death of the well-known actress, Vilma Hiling, has been the cause of a rare and interesting law suit. Miss Hiling contracted with the managers of the Stadt Theatre, in Frankfurt, for five years. Director Neuman-Hofer desired to engage this interesting actress for the Leipzig Theatre, in Berlin, and compromised with the management in Frankfurt to release Miss Hiling from her five-year contract by offering 30,000 marks. This sum is equal to \$5,000 in American money. The contract was broken, and Miss Hiling was made a member of the Leipzig Theatre in Berlin; but fate stepped in and death ended the engagement. Now the Leipzig Theatre management have refused to pay the 30,000 marks, and it was taken to court. The management in Frankfurt was in the first law suit, the law upholding that although the actress is dead, the contract was made, and Herr Dr. Neuman-Hofer was compelled to pay the 30,000 marks. He has taken it to the highest court in Germany. All the managers are anxiously awaiting the verdict.

A month-harmonica player wishing to give a performance in a town called Barnum, advertised himself in the following manner: "The present King's Harmonica, who was formerly an employee of the Schwartz-Kottler Show, in this town, is my father-in-law; I, who am known as Miss B., and will shortly give a performance here as per advertisement in your local paper, also hope that you will all attend, so as to give me work in evening up the receipts at the money-box."

The German theatrical papers are announcing the fact that Herr Dr. M. Meyerfeld and Martha Rock are shortly due in Germany, to look attractions.

Galante, the Greek agent, is starting to advertise for representatives in every large city on the Continent, and expects to form a trust, or syndicate, which will make him the "Houdini" of all the agents.

The strike rage is still on in Holland. First all the railroads were tied up with strikers, and now at the Rotterdam Theatre one of the dancers stepped in the middle of her dance, and with a withering look of scorn on her face she stopped off the stage. After a pause of fifteen minutes she again commenced to proceed with her act, but this time the leader, Miss Gabrielle, who was for so many years with Koster and Nial in New York, refused to play for the lady, and the audience started to go and back, and would not be quiet until Miss Gabrielle saved the situation by coming on and doing her break neck act.

The proprietor and editor of the Frankfurt *Revue*, the newspaper that is so feared for its attacks on shows and theatrical matters in general, has started to build a new theatre in Frankfurt, which will be devoted exclusively to matters political and topical affairs up to date, which will be treated in political fashion. As the police are very thin-skinned regarding political matters, it remains to be seen how long this theatre will remain open.

In Berlin the police stopped Willy Prager from appearing, for daring to sing a verse in one of his songs that they had not censored. In Germany, when an author writes a song or drama, the police question is, "What will the police do?" They have compelled all the agents to make a list of every performer that calls; also to keep a list of all bookings made; in fact, they are under the same control as the prostitutes. This was caused by several so-called variety agents, that would book for some of the very low-class shows. The police did not call one fish and the other fowl, but called all of them one name, and now every agent is under "Control." This is a new law, and all the agents are in arms against it.

The well-known hotel and cafe, Hammonia, in Hamburg, has been sold for 500,000 marks. This is the cafe where all performers gather when in Hamburg; in fact, all managers, when coming to Hamburg during Donnelly, invariably stop here. The new proprietor is Emil Langer, from Altona-Hamburg.

The manager of the Italian Opera company Stagnola, Moros, shot and killed himself. He left a letter on the table on which he had written: "No one is the cause of my death but Lina Cavallieri." This lady failed to put in an appearance, which was the cause of the manager losing a large sum of money. He had billed her heavily to appear in St. Petersburg, Russia, but, alas, she failed to appear.

The Vaudeville are with Circus Harnstrom in Bombay. In Johannesburg, South Africa, the Director Rouven, under the management of Captain Keller, are a sensational hit in the Circus Filia. Harry Lamarre and Billward, the vaudeville juggler, who is looking for a long tour in America, are in Lisbon being very well.

Bunth and Rudd and Salarno have ended their tour through South Africa, and are about to start on a tour through India and China. The list of acts with their company is as follows: Salarno, Bunth and Rudd, Mlle. Pata, dancer; Evelyn Wynn's sketch company, Paff, shadowgraphist; Frances Gwynn, Mlle. Elliott, Edison's cinematographology, and Charles Sutton, "Negro Knockers." The tour will be by way of Mauritius, Bombay, etc. All letters can be addressed to Bombay Post Office.

Everhardt is in the Hanna Theatre, Hamburg. Downes is back again in Prag. Helen York opened at Tichy's Theatre, Prag, with an American song and dance act, and has made more than good. Eph Thompson, the colored elephant trainer, is in Leipzig at the Battenberg Theatre. James Bard, the wire walker from Reading, is at Scala Theatre, Haag, Holland. He has received some very good contracts from England, and will shortly make his first appearance in London. He has met with considerable success, being either prolonged or re-engaged in every theatre that he has appeared at.

Alburtus and Bartram have left the Continent and are now at the Alhambra in London. I hear that Bartram is going to sing a song, while his partner juggles with the clubs. I hope he does not, for I have heard him sing at a German artist-meeting in Munchen.

Comedy acts are as rare as ever. On the bill with me this month there is a team called Crisfield and Parker, American eccentrics. One is a Swede and the other a German, but they do a very good copy of the Two American Macs. In fact, it is the best imitation I ever witnessed. They carry out the idea that they are Americans by staying away from all the rest of the performers, and remain in their dressing-room until it is time to go out for their turn.

I have had a new lithograph made and have had a small American flag put in the corner. Now everybody thinks that I am a German, for no American ever has the American flag on a litho. Max Gabriel has a three-sheet of an American flag, and he is waving it, but he stands in Leipzig, went to school in Berlin, led the Kaiser's band in Stuttgart and lives in Hamburg, so he has a right to wave the American flag. He is booked in St. Petersburg, Russia, with a Russian management, to give his American band concert, and he is actually advertising in the German papers for musicians for his American Band.

Good boy, Gabriel! The years you were in America sharpened your wit.

The whole variety profession at the present time is talking of what fate has handed out to the well known but unpopular emanager, Carl Somogy, who was for a great many years the principal director in Buda Pest. He is now seventy-eight years of age, and is in a pitiful state of destitution, sick and friendless. Although he was a great manager, his manner of dealing with performers and his tempestuous nature made him more enemies than friends, so that today he has not the means of subsistence; his children are also unable to assist him, and now he is willing to accept any charity that may be handed to him from any source. He says: "While I may not have been greatly liked, at any rate many and many a performer have paid big salaries to, so when a man is down, do not try to push him down further." Those writings to help the old manager along can send their note to the German artist paper, *Der Fremdenpost*, Berlin, Germany, Leipzigerstrasse 41.

During the next session in Vienna a comedian named Bill Hilm was sued about the butcher, and naturally told several gags, to which the Butchers' Association took offense. So they sent a petition to Herr Dr. Neuman-Hofer and asked him as a gentleman to demand this comedian, Bill Hilm, out of them. As Hilm had included his signature that very evening, Dr. Neuman-Hofer, that is Dr. Waldman, informed the protesting butchers that he would not allow Hilm to sing the song any more.

Herr Dr. Stuehnel had the pleasure of paying a lot of court costs last week. He held back the salary of the *Der Tagesschau* for breaking their contract, so he claimed. In his lawsuit (Buda Pest, 1898, 1899) there is a clause that forbids a performer or a member of any troupe from appearing at any other place, either for fun or money. Well, one of the troupe so far forgot himself as to sing in a restaurant while at a meal, and Herr Dr. Stuehnel, having heard of this, refused to pay the troupe their salaries, saying that their contract was broken. But the courts thought differently, and he was compelled to pay all costs as well as salaries.

Michael Fitret, the famous gladiator and theatrical fighter, is heavily advertising a great attraction for Europe, and we are all waiting to see what it will be this time. Fitret has made a great name for himself among the performers of Europe, and seems to be quite a favorite.

George Shidkings has made quite a hit with his cake-walking bears in Circus Varieta, Rotterdam.

In the Passage Functio in Buda Pest there has been an exhibition a girl, aged twelve years, named Maria Varga, who is said to be in fact, she had become so fat that she could not lie down to sleep, and could hardly stand up. While trying to raise herself she fell out of her chair and killed herself. Fat girls are plentiful in Europe, but what is scarce is a fat colored woman, and a fat lady of color could make a good big salary by coming to Europe. Every manager in Germany is looking for a fat black lady, but up to the present time no one has been found.

Paris has become a hot place for variety acts, and the Folies Bergeres, also the Olympia, have no acts on the bill with the exception of the artists that are engaged for the revue.

Even the managers in Paris that were afraid to put on a revue now have eventually added the same to their bill of fare. The Casino de Paris has added one of the only vaudeville acts being shown in Europe, the *Croque Mort* American, who are the hit of the programme; the dancer, Nina d'Arcy; Michael, the clay modeler; Robert Martin, the mimic; Wendie Family of jugglers, and the prodier, Anna Kralik.

With the competition gone in Paris for novelty acts Paris is not the place it used to be, when the well-known Manager Marchang was manager of the Folies Bergeres. Poor Marchang, he has never made a hit in a new place, and is now in a bad way. The well-known actor, Chodov, from Moscow, has actually been selected by the Czar to fill a very high position in the Russian army.

The Scala Theatre in Antwerp was found alive last week. The management lost nothing, being fully insured, but Mlle. Magtie lost 3,500 marks by having all her apparatus burned up. The performance took place the same evening, although the fire department was still throwing water on the theatre as the people entered.

HARRY HOUDINI.

NAUDE CASWELL'S VIEWS.

The following letters from Naudé Caswell were received some time ago, but lack of space prevented their insertion before:

LUIS, AUSTRIA, Jan. 3, 1903.

We have just finished the month of December at Honacher's Establishment in Vienna, Austria, and it was with regret we bid adieu to one of the most pleasant engagements we have ever had. The theatre is a very nice one; large and comfortable. The main floor is hung with red velvet curtains, although artists having their own drops can have them easily put up.

The performance lasts from eight until 12, with one intermission during that time in which an advertising biograph is shown. The bill is good and the programme was one of all nations while we were there. Polish, Spanish, French, German, Swiss, Italian, Japanese, Austrian, and English artists helped to make up the bill, who we furnished the only American number. We signed the order of the "Gut Ban," which is an Austrian club for the benefit of needy artists, and were honored by having an extemporaneous song sung in our honor by the comedian Herr Modl at the last meeting.

We met some American visitors who helped things along. Jimo Sahné spent Christmas with some friends and we all talked about our own country. The Robinson-Baker Trio finished at Circus Schuman in Vienna about the middle of December, and Stuart, the male Patti, at the Colosseum. They gave us a call before their departure. We have just received some handsome photographs from Monsieur Froisart, of Paris, who took our pictures for the vitagraph. I am hard at work on my single number, which I will produce within a couple of months. I have already had made some very odd lithographs. My number will be something different from anything seen in this country.

NICE, FRANCE, March 8, 1903.

Only during the Winter and early Spring are the theatres open at this fashionable winter resort. They all draw large and appreciative audiences. It is rather a difficult matter to get booked here, but once on the list you can return every season. There are a number of first-class theatres in this city. At the Opera Municipal, French grand opera and ballet are seen also occasionally some big traveling company. At the Politeama Garibaldi, Italian opera and plays; Kursaal Theatre, vaudeville and concerts; Circus de Nice, circus. The Jetty Casino, which is a large building on the end of a pier in the sea is one of the most attractive and picturesque buildings in Nice. It is built on the Oriental style. Friday afternoons of each week are devoted to classical concerts, at other times comic opera, plays, vaudeville, matinee dances and children's soirees. The dances are held in the Winter garden.

The Casino Municipal is, perhaps, the largest and finest building in Nice. From the lobby you enter a beautiful large Winter garden, where promenade concerts are given every day at 4 and 9 p. m. Admission to the Winter garden does not include the theatre. Surrounding the garden are open gaming rooms, where roulette, baccarat and *les petits chevaux* are played; also reading rooms and tea rooms. A grand staircase ornamented with handsome statuary leads above to a grand ballroom and private card rooms, where baccarat is played. Passing through the Winter garden the main entrance leads into a large theatre, and another entrance to the right leads into a smaller one. Evening brings the fashionable crush at this place. Comic opera, plays, vaudeville, ballet and concerts are seen in the theatre, while concerts and occasionally matinee dances and balls are given in the Winter garden or ballroom. Vaudeville artists are usually engaged for ten days. Acts all command a big salary here. Wednesday of each week there is no performance. On other days they perform in the afternoon or evening, never twice the same day, sometimes in the large theatre, sometimes in the smaller. The main theatre is richly furnished and decorated in red, white and gold. The second and third floors are all boxes, draped in red and velvet. The top floor is a promenade gallery. Every afternoon and evening there is something to be seen in one of the theatres. During intermission the entire audi-

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THE HANDY MEN, POWERS BROS.

2 Singers. 2 Dancers. 2 Jugglers. 2 Comedians.

The Original Alphonses and Gaston Awhool.
Doing the Best Comedy Wheel Act on Earth.

Will close season 35 weeks with Kidnapped to N. Y. Co., May 2.

The Powers Brothers are among the strongest support—as the original Alphonses and Gaston bicycle comedians. They introduce eccentric humor as varied as it is clever. Their trick bicycle work, clever as it is, is almost the basis of their dramatic play *Don Quixote*. In addition to the most excellent, the Powers Brothers did an Alphonses and Gaston specialty which was really a gem.—New York Sun.

William and Andrew Powers are the bright stars in the specialty department. They are the original Gaston-Alphonses trick bicyclists and do a number of stunts.—Pittsburg Dispatch.

Office located for next season. Academy Theatre, Buffalo, N. Y., week April 15th.

Permanent address, 15 Trust St., Providence, R. I.

J. A.

HELOISE.

MURPHY AND WILLARD

The Sky Scrapers of Conversational Comedy.

Kelth's New Theatre, Phila., April 6; Kelth's, N. Y., April 12.

"Have a Doughnut?"

FREDERICK LAUDER

AND

MARION STANLEY

DETAINED ON BUSINESS.

Frederick Lauder and Marion Stanley, in an up-to-date sketch, detained on business, in which the ludicrous situations cleverly presented, tickled the risibilities of the audience to the bottom-busting point.—Boston Observer, March 17.

Address MR. JO PAIGE SMITH, St. James Bldg., N. Y.

DAN SHERMAN AND DE FOREST MADEL

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THE EMPIRE SHOW

Have few open weeks this season.

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TOBY LYONS

And his seventy-six original verses on "Hinky Dink," for balance of season. Closed at the Howard last Saturday after four weeks of the greatest. Followed Johnny and Emma last week. Could hit. ("Toby," that is a great number. It is new and very pretty.—Johnny Ray).

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A CAPITAL VAUDEVILLE SKETCH
FOR THREE PEOPLE

(Light Comedian, Comic Swell and Comedienne)

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BACK TO PROCTOR CIRCUIT.

EDWARD DOYLE

And will return to Tony Pastor's and Keith Circuit in a few weeks.

Albany this week. Management JO PAIGE SMITH

Vaudeville Partner Wanted.

Wanted—Young woman partner, to book from New York June or July, in comedy original act. Address, if you mean business, with reference to photo. HARRY DENTON, Care Mrs. Beahm, Charlottesville, Virginia.

The Mimical Comedian,

ED. GRAY

The tell tale teller, telling tales to tired tellers, trying to teach them to fitter. Proctor's 23d St., April 4.

PROPS. or SMALL PARTS.

Capable experienced young man, strong, willing and obliging, desires position with company or theatre. Address EDW. BURNS, care MINNOR.

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23 Gauden Street, Finsbury Circus, London, Eng. Will create a demand for your act in any land by means of scientific advertising. Correspondence in German, French and English. Representatives of the German Leading Theatrical Newspapers of England, the U. S. A., Germany, Austria-Hungary and France. We make films, sell-out suits, etc., and have the largest stock of theatrical posters in the world.

WANTED COMING SUMMER RIVERVIEW PARK, AURORA, ILL.

High class Vaudeville Acts for Park Theatre, opens June 15th. Also Open Air Attractions. Ground Privileges, etc., to let. Write H. E. GRANT, Manager.

OPEN FOR PARK CIRCUITS. Harry Thomson

HIS HONOR THE MAYOR OF THE BOWERY. The man with the goods. It's up to the managers. 129 Putnam Ave., Brooklyn

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E. F. ALBEE, General Manager. HIGH CLASS VAUDEVILLE. S. K. SODGGER, Booking Manager. Association of Vaudeville Managers, St. James Bldg., Broadway and 34th St., N. Y.

MILTON and DOLLY NOBLES

STARRING IN
DRAMA AND VAUDEVILLE. Agents or 129 First Place, Brooklyn. Phone, 330-A Hamilton.

In Vaudeville a Feature. WALTER STETSON & CO.

Presenting the
Barbarous Tragedy, "A VILLAIN UNMASKED."

Adapted by ANNA MARVEL.

1 SKETCHES for Vaudeville work.

Generally have one or two on hand. M. H. LINDEMAN, P. O. Box 344, Brooklyn, N. Y.

once leaves for the garden. There are over a hundred dressing-rooms in the building, well ventilated and nicely furnished, several green-rooms and a number of music-rooms, every bit of space behind the scenes being occupied during the morning for rehearsing.

The weather is perfect and the majority of the people are seen in summer clothes. The evenings, however, are cool. Monte Carlo is only half an hour's ride by train from Nice. It is an ideal place and more beautiful than one can imagine. "Phroso," the automatic doll, whom I met in Toulon last week, won 500 francs on roulette there recently in an hour and a half. It was his first time at Monte Carlo and, being a novice at the game, he was highly elated over his good luck.

MAUDE CASWELL.

SANDERSON'S TESTIMONIAL.

Harry Sanderson will celebrate his thirty-first anniversary as a member of Tony Pastor's staff on Sunday evening next, when a rousing testimonial will be tendered him at the house over which he presides so ably and intelligently. All the stars that are popular with Pastor's patrons have volunteered and a good entertainment is assured. The tickets have almost all been taken and the affair promises to be a huge success in every way.

VALDEVILLE

opposition the past two weeks, but conditions resumed their normal state, and attendance is good. The film of the bill went North 30-4

MAUDE NUGENT.



Photo by Harcourt, S. J.

Above is an excellent likeness of Maude Nugent, the most successful girl song writer of today. She is the author and composer of many songs that have made hits. Almost every one will remember "Sweet Rosie O'Grady," one of Maude Nugent's most successful songs. She has written several songs recently, among them "Pearlie" and "My Little Cuckoo Bird," the latter being very popular. Maude Nugent not only writes songs of the popular order, but has recently placed with her publishers "My Lady Love" and "The Moon Shines Bright," which are being used by theatre orchestras throughout the United States. Maude Nugent is now appearing in vaudeville, and wins the greatest applause when she sings her own compositions.

DOWN IN MUSIC ROW.

Joseph J. Edgar has moved from 40 West Twenty-eighth Street, and is now located at 57 West Twenty-eighth Street.

The clever comedienne, Lillie B. Raymond, will shortly introduce a new song, entitled "Lady Lil," especially written for her by Lorraine Seaville.

Maxwell Silver's song, "Stand Up and Let the Lady Sit Down," has been taken up by a great number of singing comedians, who are loud in its praise.

John Kameel, of the Kameel Wordette company, is singing "If All The Stars Were Mine," by H. B. Smith and John Stromberg.

Howley, Haviland and Dresser and Sol Bloom, both claim the right to publish a song, entitled "I'll Leave It To You." The matter is to be settled in court. Mr. Bloom, when instructing his lawyer, naturally said: "I'll leave it to you." The lawyer will probably say the same to the judge.

Ed. Crimé, of the Ole Olan company, who has been in the profession over forty years, says that he considers "I'm A Jonah Man," the best song he ever heard.

Charles E. Harris' "I'm Wearing My Heart Away For You" is being sung by the most prominent singers in vaudeville. Mr. Harris considers this his best ballad, and says it will outlive and outsell his former successes.

Richards, of the Banta-Bentley Burlesque company, is singing the pathetic song, "Nobody Loves Brains Presents To Me," Charles Richards, of the same company, is using "Oh, Joy," and May Ward is delighting audiences with "Is That All You've Got To Say," and the waltz song, "While The Moon Shines Bright."

"On A Starry Night" is rapidly forging to the front, and looks like another "Good Old Summer Time" hit. Felix Feist says the best singers are using it.

Jane Waterson is singing the dainty song, "Flower of Old Japan," and "Just My Little Yaller Boy and Me" by Stanley Carter.

Lee Oren Smith will enjoy a ten days' vacation visiting his wife, Florence Rother, who is a member of the Giffin Opera company, playing in Richmond, Va.

The original O. K. Sato intends featuring the Windsor Music Company's two-step, the "Busy Bee." This instrumental piece is becoming quite popular. He will introduce also "Echoes From Old Kentucky."

C. M. Vanderloot, who superintended the moving and packing of the effects of the Vanderloot Music Company prior to their moving to Williamsport, Pa., has gone to Wilmington, Del., for a short vacation.

Ed. Gray, the clever song shouter, made quite a big hit with "Conny Island Coon" at Keith's theatre last week.

"If You Were Like A Rose," Leo Wood's dainty ballad, was introduced by several prominent singers this week.

Hazel Burt informs the Windsor Music Company that she is still featuring Ed. Rodgers' march hit, "Duty To Home and Flag," and it is always good for two or three scores.

Watch for the Bee Hive Clock Tower. You can see it from the Knickerbocker Building.

The following are a few of the singers who are scoring successes with the popular waltz song, "While The Moon Shines Bright," by Howard, Emerson and Stonehill: Carrol and Clark, Tom Reynolds, the Whitney Brothers, Gus Sukie, James Pollard, Etta Cooper, and Harris and Walker.

Hughie Cannon, writer of several hits, such as "Won't You Come Home, Bill Bailey," "Just Because She Made Them Goo-Goo Eyes," and others, is now located with Hawley, Haviland and Dresser.

Harry Fern is doing the irresistibly comic song, "I'm A Jonah Man," Bert Williams' song hit of "In Dahomey." Fred Barry is also scoring well with this song and with "While The Moon Shines Bright," the popular waltz song.

The members of the Bison City Quartette say that "Starlight Sue" is an ideal number for their work.

"No One But You," Horwitz and Bowers' splendid ballad, is introduced in the Egyptian

MUSIC PUBLISHERS.

DO YOU KNOW KATHERINE HULEY?

No! Well, that's funny
She's in Vaudeville,
belongs on Broadway, though.
Clever! well, we should say so!
She's the Broadway Girl of
Vaudeville, talk about
three sheets, stands
Name in electric lights
And all that sort of thing.
Why, she's a wonder,
Never heard her sing
Ted Barron's song,
"In Sunny Africa," did you?
Well if you didn't, you missed a treat.
She's a winner
at the jump, for the moment
she throws her eye flashes at the
audience in front, she has them
and keeps them.
Ask her about
Sunny Africa, she'll tell
you it's the best yet, but
maybe it would be
better for you
to drop a note to
Leo Feist,
134 West 37th Street.
He'll send you a copy of the song,
and it won't take you long
to realize how
good it is,
and further convince you that
"you can't go wrong
with a Feist song."
134 West 37th Street,
NEW YORK.

If You Were Like a Rose

By LEO WOOD and AL LA RUE.

Address CHAS. E. HARRIS, 21 W. 28th St., N. Y.

WM. M. REDFIELD

With WHITNEY WARDER CO.

Clipper Building, New York.

Hughie Cannon

Writer of "Won't You Come Home, Bill Bailey?" "Just Because She Made Them Goo-Goo Eyes,"
With Howley, Haviland & Dresser, 1260 Broadway, N. Y.

"Just Give Them My Regards."

By DANIEL C. COSTELLO,

Writer of "Lynne, Lynne, etc." Address care
Howley, Haviland & Dresser, 1260 Broadway, N. Y.

Theodore F. Morse

Writer of "Two Got My Eyes on You," "Little Boy in Blue,"
"Gone With the Wind," etc.
With Howley, Haviland & Dresser, 1260 Broadway, N. Y.

In answering these advertisements please mention THE MIRROR.

spectacle, "A Prince of Egypt," which is now being produced in the larger cities of the West.
McPherson and Brymn are successful in introducing their latest compositions with the best attractions.

Bob Harrington is having great success with the ballad, "When The Spring Time Comes Around." Willie Howard is also using this song.

"Take Me Back To The Old Virginia Shore" is being illustrated by Warden and Gladish on the Western circuit. Mr. Warden writes that he has the most handsome set of slides ever gotten out for any song.

"Lucy-coo-coo" is being sung by Miss Darling with the Happy Holligan company, as adapted by the entire chorus.

"Be My Own," "June, June, June," "Lucy-coo-coo," "Morning Glory," "La Moncovite," and "Take Me Back To The Old Virginia Shore" are some of the latest compositions published by Joseph Feinman, of Milwaukee. They compare favorably both in style and composition with the best Eastern publications.

At the annual performance of the Journalists' Club in Baltimore, Harry Laith received many honors on his rendition of the charming song, "Because You Were An Old Sweetheart of Mine," by Maurice Jacobs and Harry I. Robinson.

Breen and Geary are overwhelmed with requests for their splendid march song, "Your Dad Gave His Life For His Country." They are now confident of its success.

Frederick V. Bowers, who is singing his own compositions in vaudeville, through the South, is meeting with success.

J. G. Brammell, until recently with Howard Kyle in Nathan Hale, will act as stage-manager for a new sketch, which will be introduced in vaudeville shortly.

Master Robert Harrington, now on the Proctor circuit, is featuring with great success the descriptive ballad, "Hearts Win, You Lose," and is getting encore upon encore with "On A Starry Night," both of which are published by Leo Feist.

After filling a most prosperous engagement over the various Eastern circuits, the Browning Sisters are back in town, filling their open time for the summer. All have spoken highly of their songs, which are "In Sunny Africa," "Has Your Mother Any More Like You" and "Here's To The Old Folks at Home." They will soon feature "On A Starry Night," the much-talked-of waltz song, published at the Feist Building.

Margaret Webb, the clever soprano singer, is making a tremendous hit featuring Robert A. Keller's "query song," entitled "Has Your Mother Any More Like You."

Archie Morrow and W. W. Herbert, the talented young Baltimoreans, have just signed a contract to write exclusively for M. Winmark and Sons. Mr. Herbert is the composer of "The Last Three Seats For Smokers" and a number of other popular hits. This team has met a success with a unique musical comedy, entitled "Why Dr. G. Kyll Will Hide, and they have completed a musical piece, which will soon, it is said, be produced in New York.

"When You Are Near," with which Frank Rushworth, of Anna Held's Little Duchess company, is charming his audiences everywhere, has, like all the Ford and Stratton successes, an individual and haunting refrain.

"Stand Up and Let the Lady Sit Down" is the title of a novel song by Ben Shields and Maxwell Silver. It is said that the Harlem working girls will see that this song is properly

MUSIC PUBLISHERS.

MUSIC PUBLISHERS.

Have You Heard THE VOICE OF THE HUDSON PAUL DRESSER'S LATEST AND GREATEST SONG.

Nothing cheap, common or trashy. A positive novelty in its way. Original and surprising. All singers should sing it. Those who can't sing should talk about it.

CHORUS.

We shall stroll by the Hudson, the great, mighty river,
The Hudson, majestic and grand,
With its crooks and its bends, as it silently winds
Its ways 'mid the scenes of the Master's hand.
But a voice cries aloud, "The Hudson am I;
Why come you alone, where is she?
Go bring her, you loved her and she loved you too,
And I know that you both love me."

HOWLEY, HAVILAND & DRESSER, 1260 Broadway.

J. FRED HELP

5 BIG HITS.

If You Can't Be a Bull Cow, Fall to Bedding. Leo
Dresser's hit.
The Night of '98, Johnnie Carroll's hit.
All the Year Round, Emma Carter's hit.
My Mother Was a Northern Girl. Louis Olsen's hit.
If Henry Talks It All as "Pushing Terms With Me,"
Theater's hit.
Address care SOL BLOOM, 37th St. and Broadway.

TRAHERN and SMITH

41 W. 28th St.,

New York.

LIKE AN AVALANCHE, IT'S HERE!

Carrying all before it. Get in the popular swim AND SEND FOR

ONLY A SOLDIER BOY.

THE GREATEST APPLAUSE HIT IN THE MARKET.

DOTY & BRILL, 43 W. 28th Street, New York.

FREDERICK V. BOWERS.

Of Burles and Bowers.

"Compare who writes to live, and who lives to write."

THE ALP OF FRIENDSHIP.
NO ONE BUT YOU,
THE LOVE LORN WATERMELON.

DOWN WHERE THE COCCARD GROWS,
IN THE EARLY MORNING.
Address 31 East 34th Street, New York

COBB AND EDWARDS' GREAT HIT

Could You be True to Eyes of Blue,

If You Looked into Eyes of Brown.

GREATER THAN EVER. Address WEST 37th STREET, NEW YORK

TWO HITS BY BREEN AND GEARY.

JUST AN OLD SWEETHEART OF MINE,

And the great march song.

YOUR DAD GAVE HIS LIFE TO HIS COUNTRY.

AMERICAN ADVANCE MUSIC COMPANY, 1360-70 9'way, New York.

McPHERSON and BRYMN

WRITERS OF THE LATEST CRAZE

I TAKE THINGS EASY.

Address, care SHAPIRO, BERNSTEIN & CO., 45 W. 28th St., N. Y.

GRANT, EDMONDS and GRANT

EXPONENTS OF MIRTH AND MERRIMENT.

SHEPARD N. EDMONDS, the man who wrote:

You Can't Fool All the People All the Time, I'm Gwine to Live Any how Till I Die,
Has joined hands with Grant and Grant under the above title and are open for engagements.

Address HOWLEY, HAVILAND & DRESSER, 1260 BROADWAY, N. Y.

In answering these advertisements please mention THE MIRROR.

distributed on the elevated trains for some time to come.

"Rosemary Waltzes," by William M. Redfield, were played for the first time at Payton's Fulton Street Theatre last week by the orchestra under the direction of Berenice Bressale.

"The Eternal City" and "Redemption's Song" are two new publications issued recently by the Hall-Mack Company. They offer one of each free to those who write at once.

Homer M. Howard will be manager for the New York office of the Whitney-Warner Publishing Company, of Detroit, which has opened offices in the Clipper Building.

MATTERS OF FACT.

You Mirror has received and placed among its professional pictures on exhibition an ingenious combination, by Harry F. Jordan, of the Grand Opera House, Boston, of photographs of 176 actors and actresses. Mr. Jordan, who has been unable, owing to illness,

to work for some time, has copies of this combination for sale.

The Cook-Church Stock company, under the management of H. W. Taylor and now touring the Middle West, will close a season of forty weeks at Binghamton, N. Y., on May 23.

George H. Adams and family, having closed their season with the Reuben in New York company, are enjoying a rest at the Adams home, 300 Marion Street, Brooklyn. The brothers are taking advantage of association for a few weeks to arrange plans for their tour of 1903 and 1904 with the Adams Brothers' Own New Attractions, which will open the season on Sept. 21. They have contracted for more new printing from the Penn Printing Company, of Philadelphia, and have ordered new scenery and trunks. Manager James E. Adams has his time well filled.

Roy Kingston and Mary Carew (Mrs. Kingston) have completed their thirty-fourth week with George Samuels' A Convict's Daughter company (Southern).

The Four Sensational Belles report a decided success at Saginaw, Mich.

Ella Dunbar, who has been playing Mrs. Sprout in Frank Hennessy's Liberty Belle company, did not miss a performance during a season of thirty-one weeks.

A Select, Salubrious, Scintillating, Sparkling, Summer Song, Sung Successfully by Sagacious, Sassy, Soubrettes, Society Swells and Select "Stars":

"ON A STARRY NIGHT"

Send Stamps Safely Sealed and Secure this Successful Song, a Sure Shot by Felix F. Feist and published by Leo Feist, "Feist" Building, 134 W. 37th St., N. Y.

In answering these advertisements please mention THE MIRROR.

GOSSIP OF THE TOWN.



Photo by Everett, Brooklyn.

Darrel Vinton, pictured above in the role of Don Cesar, is playing his third successful week at the Gotham Theatre, Brooklyn, where he has won commendation for his artistic acting and able swordsmanship. His repertoire enables him to undertake successfully a wide range of parts, from light comedy to Shakespeare, and he has been especially praised for his work in the roles of Don Cesar and Richard Third.

The When Reuben Comes to Town company closed at Milwaukee on April 4.

Margaret McKinney, who has been confined to a Washington hospital, suffering with a broken arm, last night resumed her role in King Dodo at Pittsburgh. Celeste Wynn has been appearing in the part during Miss McKinney's illness.

Fleeting Thacher, having recovered from his recent illness, has rejoined R. L. Creasy's forces, and is now playing Bob Younger in The Younger Brothers.

The Inter Ocean Comedy company closed a season of thirty weeks at Bath, N. Y., on Saturday, and will reopen about the middle of September. Claude Amaden, comedian of the organization, has contracted to furnish a fourteen-week season of opera at Rocky Springs Park, beginning May 30, and has engaged Hazel Davenport and F. Wade Cleveland for the company which he is organizing.

Companies E and F of the Seventh Regiment occupied all the boxes and many of the stalls at the Majestic Theatre on the evening of March 30, witnessing a performance of The Wizard of Oz.

Benjamin Chapin gave his impersonation of Abraham Lincoln at Memorial Hall, Brooklyn, on every evening of last week.

Fay Templeton, it is said, is writing a comedy drama for Aubrey Boucicault, and it is also noted that Mr. Boucicault is writing a musical comedy for Miss Templeton.

Clyde Fitch last week delivered an address on the drama before a number of students of Harvard University, at Cambridge, Mass.

Note comes to Tim Minson from Pine Bluff, Ark., that a young man named Foote is representing to managers in that locality that he is a traveling correspondent of this journal. Tim Minson has no traveling correspondent, and every authorized correspondent has a credential that clearly shows his authority.

Harry Summers, business-manager of the Knickerbocker Theatre, has taken a lease of the new Powers Theatre at Grand Rapids, Mich.

The American School of Opera matinee that was to have been given at the Herald Square Theatre on April 2 has been postponed until the latter part of the month. The performance will consist of one act of Carmen and The Mikado in its entirety.

Elsie Barry was obliged to relinquish a position which she had just secured in The Prince of Fiesca last week because it was alleged that she had dealt unfairly by the Shubert Brothers in refusing to go on the road with the Chinese Honeycomb company. The agreement entered into by a number of musical comedy managers to protect themselves against irresponsible chorus people compelled Henry W. Savage to ask for Miss Barry's resignation.

Irene Oehler, who is appearing at the Victoria in Resurrection, when leaving the stage at the close of Thursday night's performance was struck on the head by a sand balance weight, which fell from the flies. She was rendered unconscious for an hour, but no serious injury resulted.

A cable report states that Marie George was on Thursday married to Norman J. Norman, the ceremony taking place in London.

H. Clement Easton is the winner of the prize which W. A. Brady awarded to the super in Pretty Peggy, who could best read certain lines. The reward that Mr. Easton receives is \$20 and a year's engagement as assistant stage-manager.

Mr. Willard's engagements for his season at the St. James Theatre, London, in September next include Constance Hollier, Herbert Waring, Charles Fulton, F. Volpe, J. G. Taylor, H. Cane, A. S. Homewood, Ernest Stallard, William Sauter, H. J. Lonsdale, Walter Edmunds, Maud Hoffman, Alice Lonsdon, Miss Blair, and Augusta Webster. Mr. Willard's opening play will be The Cardinal, by Louis N. Parker.

George A. Beane has resigned from the role of Montagu Fish in Peggy from Paris to assume the management of the La Salle Theatre, Chicago.

Drina De Wolfe, who is appearing with Henry Miller in The Taming of Helen, will appear with Meriam Bruce in a scene from La Tosca, to be played in French. The event will take place at a charity performance, which will be given at the Waldorf during the latter part of April.

J. Armstrong will spend the Summer in San Francisco.

Lottie Williams, who has had a successful tour, will play Easter week in New York city, and, after closing the company, will go to Europe for the Summer.

Macklyn Arbuckle, it is announced, will soon be seen in a new play by Harry J. W. Dam, entitled Skipper and Company, Wall Street, which will be produced by Frank McKee. Charles Cherry, it is said, will also be in the same cast.

E. L. Bell announces that W. N. Sev. Mt. Vernon, O., has leased the theatre at Watha Park for the coming season, and will remain under the management of:

Thomas Northrup, musical director, and Mack, who next season will produce with the new musical comedy which will be produced.

Thomas McCarthy, a member of party No. 23, has been removed from the first entrance of the Bijou Theatre. Daniel V. Arthur, who manages M. Nancy Brown, objected that when

stood in the first entrance no actor or actress could make either an entrance or an exit. A slender fireman has been put in McCarthy's place.

Kyrle Believ will play Orlando at a matinee performance of As You Like It to be given at the Victoria Theatre on April 23. Minna Gayle Haynes will be seen as Rosalind at the performance, which will be a benefit for the Vassar College Fund.

H. F. Mathews, of the firm of Urquhart, Parsons and Mathews, which has been presenting a Turkish Texan through the South, has retired from the company. The tour will be continued under the control and management of Isabelle Urquhart and George W. Parsons, the other members of the firm.

The Al. G. Field Greater Minstrel company have been suffering from the prevailing epidemic of grip prevailing in the Northwest. Mack Close, Walter Alexander, Billy Cawley, Manager Diegle, Eugene Faust, Mr. Field, and Billy Murray have all suffered from the disease and have been forced to leave the company on different occasions and for different periods.

C. E. Callahan's new version of Dickens' "Oliver Twist," recently produced at the American Theatre, has been styled Nancy Sikes, and it is to be put upon the road next season. Mr. Callahan has also completed a melodrama, entitled Found Guilty, which will probably be tried at Havlin's Theatre, St. Louis, during Easter week by the Pennsylvania company.

John M. Cook, manager for Heuck and Fennecy's production of A Charity Nurse, now in rehearsal, has engaged John M. Shean as business manager.

Sam Morris, who has been touring the West in The Peddler's Claim, will next season be seen in a new play, The Broker.

Which in June A Chinese Honeycomb leaves the Casino to go to Chicago, Estelle Wentworth will replace Amelia Stone and Benjamin Wheeler will take the role now played by Van Rensselaer Wheeler.

Yvette Guilbert will soon begin a London engagement.

The Green-Eyed Monster, a musical farce-comedy, will soon begin a Spring and Summer season under the direction of E. J. Devine.

True S. James will next season present The Power of the Weakest, a domestic drama in four acts, first produced last Spring at Paducah, Ky. The child's role in the piece will be taken by Little Pearl May.

Fannie Curtis, of the Down by the Sea company, recently underwent a serious operation for an abscess of the tonsils, and was absent from the company one week.

William B. Sherman has leased the auditorium, Winnipeg, Man., which will hereafter be known as Sherman's Garden. He will operate his new acquisition in conjunction with his two summer houses, Sherman's Park and Sherman's Garden, both at Hamilton, Ont.

Zeb and Zarrow, who are now touring in Zig Zag Alley, will shortly start Winifred Greenwood, the leading woman of that company, in a new play called in Mississippi.

Sydney Grundy's four-act play, Gilpey, it is announced will next season be presented in New York with Fay Davis in the title-role.

Mervyn Dallas has retired from Laszaris to begin rehearsal of his repertoire. He will open a Summer season at the Empire Theatre, Albany, on May 11.

E. C. McKelney, musical director at the Academy of Music, Kalamazoo, Mich., has just completed the book and score of a comic opera entitled Captain Kidd; or, The Island of Zia.

Eddie Weston, who plays the leading role in a Hot Old Time, while at Syracuse recently was stricken with the grip and was out of the cast for a week. His role was assumed by Edward Collins.

Robert Haines, who is appearing in The Darling of the Gods, is planning to star next season, it is said, in a play by F. Marion Crawford.

Helen King Russell is giving readings through New York State.

Nan Russell Dunnigan, of St. Paul, Minn., has joined the Peggy from Paris company, now playing in Chicago.

Edgar Selwyn, who is now playing a principal part with William Gillette in Sherlock Holmes, will next season, it is said, be leading man for Maude Adams.

Olive Martin has been engaged by Manager J. M. Ward for a leading role in next season's production of A Human Slave.

Harry Burkhart, leading man with Percy Haevel in the A Royal Family, has been especially engaged for the lead, Barabbas, in Thomas W. Broadhurst's The Holy City.

Mr. and Mrs. Robert Drouet will sail for Europe on May 9 for a Summer in Switzerland.

William H. McGown, correspondent for The Mirror at Urbana, Ohio, recently came into possession of a unique and interesting theatrical programme which is about forty years old. While tearing down an old mantelpiece some workmen found a card yellow with age, on one side of which was a cut of Maggie Mitchell, with the programme of the play, Larele; or, The Artist's Dream, on the other. William Harris was the leading man.

Queen Alexandra has altered English fashion and custom, and now the ladies of London society will be seen at the theatre in high necked gowns.

A. L. Levering, who will present Little Lord Fauntleroy at the Casino on April 13, will hold a competition by which prizes will be awarded to a number of children under sixteen who write the best reviews of the play.

The Hamerling Theatre, at Bristol, Tenn., will be under the management of Fowler and Taylor next season. Dr. M. L. Fowler, who purchased the theatre recently, will have active charge, and Oliver Taylor will be associated with him.

Joseph Jefferson, during his Spring tour beginning on Easter Monday, will be supported by John Jack, Francis Carlyle, Joseph Jefferson, Jr., William Jefferson, Ffolliott Paget, Frances Pemberton, Blanche Bender, Jessie Sweet, George Dunham, Walter Ware, Harry Odlin, Mattie Gee, and Ada Gilman.

Alice Knowlton has been forced by illness to retire from the cast of Nancy Brown, and has gone to her home near Albany. Daniel V. Arthur has granted her a leave of absence, and she will rejoin the company as soon as her health will permit.

David Warfield, in The Auctioneer, will follow Resurrection at the Victoria Theatre on May 2.

Colonel William Lightfoot Visccher, the Western poet-humorist, will be a member of the company which will present Ope Read's comedy, The Starbuck, at Daly's Theatre on April 13.

The Three Little Maids, a musical comedy, now in its second year in London, it is said will next season be presented in New York.

Albert Hart has been engaged for a principal comedy role in the musical comedy in which Blanche Ring will this Summer be starred.

Emmett, well known in New

PA.-RENOVO.

Kane's Theatre

Population 7,000. Open time for first class attractions. Open time published in another column of this issue. Write or wire.

JOSEPH P. KANE, Bus. Mgr.

STAGE INVENTIONS.

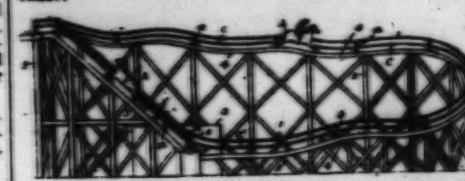
FURNISHED EXCLUSIVELY TO THE MIRROR BY H. B. WILSON, PATENT ATTORNEY, WASHINGTON.

A patent on an aerial device has been filed by Charles A. Northman, of New York. The arrangement consists of an elevated track or way having a longitudinal rail in the center and side rails.



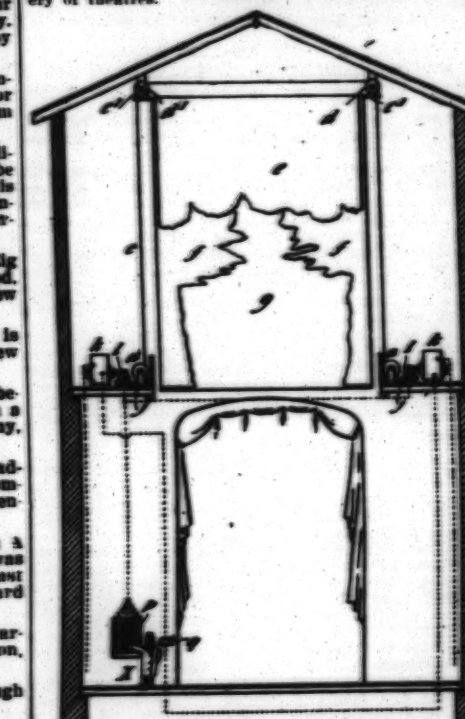
Cables are laid along the track along which a boat is propelled by means of manually operated cars, which have weighted outer ends so frictionally engage abutments located at intervals along the cables.

Joseph Brown, of Salem, Mass., is the patentee of an amusement apparatus which, as can be seen by the illustration, is on the order of the popular steep-chase.



This apparatus consists of two guard rails and a supporting rail between the latter rail having a relatively horizontal bearing face. A carrier body which, journaled in it has two wheels with grooved faces in which the supporting rail may sit. It is intended to roll on the top of this supporting rail. This carrier has also journaled rolls with end flanges for engaging the outside rails. The rolls are located in front of the rear wheel of the carrier body, while both the rear and the forward wheels are on supports which depend from opposite sides of the carrier. It is so arranged that the rear wheel may move transversely in respect to the carrier.

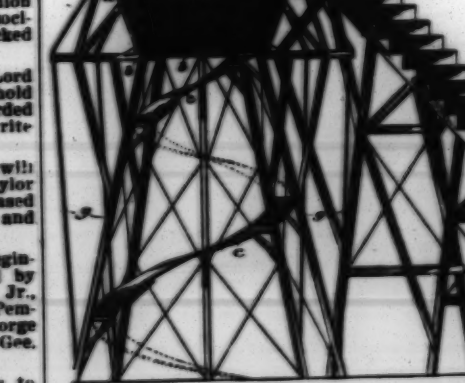
Edward Lytton, of Bedford Park, England, has patented an apparatus for raising and lowering the scenery of theatres.



The apparatus consists of a shaft, mounted upon which are a plurality of drums, loosely mounted, and having a plurality of connections with the pieces of scenery or curtains, each drum, however, connecting with but a single piece of scenery. On each of the drums is a worm wheel, having a shaft meshing with it. There is also a rotating shaft having a plurality of clutches and means for placing each in active operation with a worm shaft. The entire apparatus is operated by an electric motor controlled by a switch board, so arranged as to enable the operator to control the rotating shaft and to communicate the motion of the shaft to each of the worm shafts separately. Thus a piece of scenery, a curtain, or a drop can be conveniently and quickly raised or lowered at the will of the operator at the switchboard.

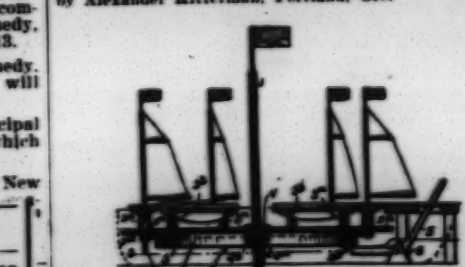
Rufus J. Kittredge and Jacques Niemes, of Chicago, have filed a patent on a process of printing, which consists in applying a plurality of colors to the same sheet with an impression of one color overlapping a previously applied color before the latter is dry, allowing the colors to dry, excepting where overlapped. Bronze is then applied to the overlapping parts.

Daniel J. Canary, of Oak Park, Ill., has patented a theatrical appliance having a resemblance to the cycle wheel but possessing additional features.



This apparatus consists of a bowl shaped bicycle track, composed of slats, elevated above the ground. A helical path leads up to the bottom of the track which is open, and a runway of slats leads from the ground to the top. The object and use of the apparatus seems to be that an expert bicyclist can ride up the path and around the raised and excessively banked track, thus giving a thrilling act.

A roundabout sailing apparatus has been patented by Alexander Kitterman, Portland, Ore.



This apparatus consists of an artificial lake, having at its center post about which, beneath the surface of the water, revolves a frame. This frame has an outer and an inner member which are connected to a central post by radial arms similar to the spokes of a wheel. The inner frame being below the outer. A rim of sail boats, each independently secured to

the outer frame, are propelled in a circle about the lake, and to each is inserted a rocking motion.

OTHER INVENTIONS.

The Beruch Trunk Company, of New York, has invented a combined wardrobe and bureau trunk which differs radically from any which is at present on the market. When closed it is only a trifle larger than the ordinary trunk, yet when opened it is of a greater height than the common wardrobe, for it is of a full dress length, and in addition there is a hat box above. The bureau compartment, which swings up, is, as well as the hat box, finished in hard wood veneer, and all the fittings are of the best quality. When it is open two metal braces hold the lid in position. The makers of the trunk state that it will hold more clothing and in a more convenient form than any other trunk at present manufactured.

LETTER LIST.

Members of the profession are invited to send The Mirror's post office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters forwarded for 30 days and unclaimed for will be returned to the post-office. Closures, postal cards and newspapers excluded.

WOMEN.

Ardre, Larna, N. Acland.
Bell, Katherine, Anna Barthold, Hope Booth, Mrs. Jake Bernard, Mathilda Bronson, E. W. Berwin, Jean Byron, May Boyce, Frankie Bell, Ivy Bowman, Sarah Boyd, Mrs. Edw. Brandt, Mabel Brownell, Violet Brooks, Violet Barney, G. Brandon, Madeline Brooks, Marie Bates.

Claire, Prudence V., Mrs. Joe. Crockett, Katherine Clinton, Jess Cain, Maud Cowling, Lillian Y. Charters, Miss Cleveland, Agnes Carlton, Mabelle Cameron, Jessie Coulburn, Mabel Crane, Grace Covert, Mrs. Robt. Campbell, Mary A. Callaghan.

Danvers, Helen, Mrs. Geo. N. De Haven, Jessie R. Davis, Clara L. Daly, Hazel Davenport, Marie Demerle, Mabel Disney, Alice Davenport, Jennie Delmore, Elsie De Vera, Jessie Dore.

Earle, Dorothy.
Flanagan, May C., T. Frigman, Mabel Finley, Helen Ford, Mrs. C. K. Fleming, Anna E. Fay, Grey, Katherine, Nell M. Grant, Carlotta Gilman, Alice Gray, Amelia Gardner.

Mildred, Helen, Emily How, Hazel M. Hall, Oonette Hart, Almore Hallum, Pauline Hurley, Sadie Handy, Jennie Hillman, Edith Hinkle.

Iris, Beatrice, George Irving.
Jackson, Marguerite, Clara Jerome.
Kimball, Grace, Mrs. Ed. M. Kimball, Editha Ketcham.

Legle, Inez, Hattie Laurant, May Lambert, Louise Lloyd, Mrs. A. H. Lovett, Edna E. Linden, Frances Lee, Elizabeth Lee, Carolyn G. Leigh, Mrs. H. V. T. Leslie, Louis Lewis, Mrs. Alex. Leonard, Mattie Lechette, L. Long, Marion Longfellow, Lena Leslie, Lillian Lee, Sylvia London, Lorraine Lander.

Miller, Lucy, Jess Melville, Annie Meyer, Glin Miller, Maxine Morrow, Nettie Morrison, Evelyn Montague, Eunice Melville, Thais Morgan, Ruth Macomber, Mrs. Wm. A. McDonald, Christine MacDonald, Christie MacLean, Sarah McVieher.

Narner, George, Agnes Newell, Mrs. Augustus Newville, Della Niven, Mrs. Horace V. Noble.
Obendorf, Jessie L., Joan Oland, Seattle O'Brien, Loyola O'Connor.

Pava, Mamma, Kate W. Pope, Jean H. Patuquin, Solida Paulini, Juanita Peirson, Mrs. D. H. Pignore, Blanche Pignorette.

Robertson, Helen, Gertrude Reynolds, Louise Raymond, Inez Ray, Mrs. C. L. Robinson, Louise Randolph, Julia Russell, Lottie Roth, Nele Russell, Helen Raymond, Leah Russell.

Stanton, Anna, Katharine Stanton, Beaula Sears, Louise Smith, Nellie Smith, Frank Sharp, Claudine Sharpe, Kitty Stevens, Florence Stone, Pearl C. Seward, Madge Scott, Estelle Sprague.

Tait, Millie Rolland, Anna Templeton.
Van Dyke, Bertie.
Walsh, Edith, Rose L. Wheeler, Virginia Warren, May Walsh, Marie L. Wilson, Antoinette Walker, Berene Whitely, E. Warren, Laura Wall, Margaret Walker, Olive Woodford, Margie Wilkins, Lily Weston.

Young, Florence L., Mary R. Young, Mary L. Young, Nellie Young.

MEN.

Abrams, Edw., Guy Atchinson, Harry E. Ames, L. L. Ashely, Claud Amaden.

Bode, Andrew, Harry Belmar, F. A. Brown, Chas. Bogel, Carroll Barrymore, W. H. Bishop, Chas. Bradford, Will Burnett, F. Born, B. B. Brummetter, Leon Blum, Geo. Belmont, Theo. F. Brummetter, Harry Belnap, Earle Brown, J. E. Bue, Ray Beckman, Leonard Barry, Edw. Boring, F. E. Brown, W. C. Bellows, Sam'l S. Baldwin, Owen Bartlett, Bernard and Willard.

Collins, H. D., Joo. J. Campbell, Joseph Coleman, Clarence Chase, T. A. Conway, Herbert Carr, Harry Clifton, Theo. J. Callahan, Winston Churchill, Walter Cook, Ed. Caruthers, Chas. J. Chase, Frank Chase, Wm. Calday, Harry C. Cowen, Walter Calligan, W. H. Crawford, Fred S. Campbell, Wm. J. Canlon, Chas. Cowles, J. Clusky, Wallace R. Cutler, Gage Clark, Chas. Charters, Chas. E. Callahan, M. P. Cookley, Columbine.

Davis, Leslie, Jas. N. Drew, Joo. A. Dewey, Owen Davis, Wm. W. De Wolfe, Jeff. Davis, Wm. H. Dills, Jas. H. Dunworth, Olympe Davis, Ed. Diver, F. E. Deuster, Arthur Downing, Harry Dail, W. E. Dennison, James De Noyer, Jas. A. Donnelly, Jas. E. Delecher.

Edwards, Henry, Ed. Eggleston, Dan'l H. Evans, Edw. Emery, R. J. Erwood.
Fuller, E. W., Jean Foster, S. M. Farverett, C. A. Ferguson, Chas. H. Fleming, Ed. Flaville, Barney Ferguson, Fritz Ferguson.

Gunn, Malcolm, W. M. Gray, Richard Goodall, Chas. Gilmore, Elmer Grandin.

Hepburn, Frank, Melvin Hunt, Harry Hickey, Gilmore Hammond, Howell Hanson, Geo. H. Hoyt, Richmond Hutchens, Edw. F. Hoyt, Jess Harris, Bud W. Harris, Joo. F. Hall, Harry Hoffman, Stephen T. Hoyt, Dell Henderson, Joo. J. Haran, Mark Harrison, Harry Hamilton, Wallace Hooper, Maurice P. Haynes, Chas. Holdsworth, Felix Haney, Dan Hart, Hutchings and Edwards.

Ingram, Wm. D.
Jones, Joo., J. H. Jarvis, Chas. J. Jackson.
Kane, Joseph, R. Keeley, Mark Kent, E. A. Kellery, W. G. Kester, O. C. Kyle, Edw. A. Kenney, Carl S. King, Joe N. Kenney, Chas. King.

Lodge, Ben, Bert Leslie, Edmond D. Lyons, Lionel E. Lawrence, E. N. Lewis, Joo. N. Leslie, J. M. Loring, Hanns Linsie, Albert Lando, Edw. F. Lloyd, Harry Leland, Alfred Latell, A. M. Langstaff, Harry Lorenz, Joo. Larkin, Theo. Logan, Herman Lieb, Geo. Lyding.

Martin, L. G., Wm. H. Machette, Joseph Martine, Chas. Maloney, E. S. Menough, Frank T. Merritt, G. A. Milford, E. H. Millard, Jas. F. Mason, Frank Murray, Harry Mordant, Fred H. Mayhew, John Margrave, Armand McIntosh, Jas. S. B. Mulhoney, Fred Murray, Geo. D. Melville, Victor Moore, Richard B. Milley, Frances L. Mathewson, Wm. E. Mandeville, Edw. Mackay, Marcus McCellan, G. H. McFord, Nicholas, Joe. Horace V. Noble.

O'Connor, Harry, Wm. O. Day, Roland A. Osborn.
Powers, Eugene, Will A. Page, J. C. Phillips, R. E. Porter, Geo. B. Pauncefort, Wm. Post, E. M. Purkiss, Barton Pittman.

Reed, Logan, H. R. Richards, Geo. C. Robinson, Budd Ross, Jack Ross, H. B. Robinson, W. H. Ryan, Allan W. Ramey, Frank Rowan, E. B. Rider, Richard J. Riley, Joo. Reynolds, Mrs. Rochester, Louis E. Ramsdell, Nelson Roberts.

Sanford, Frank, W. N. Sheldon, Joo. Sparks, J. Scheffstein, Percy Sage, L. Silvers, Lew Steffens, Geo. Stevens, Chas. Summers, H. C. Sefeter, T. French Stafford, Chauncey L. Sothers, W. F. Scott, E. P. Sullivan, Geo. H. Summers, F. S. Schmidt, Joo. B. Studley, Fred Spencer, E. L. Sackett.

Tack, Joo. H., Frank A. Traener, Frank Troner, Col. W. A. Thompson, W. C. Tanner, Chas. A. Taylor, Gus Thomas, Geo. S. Youmble, Walter Thomas, Will ton Taylor.

Vetter, J. K., F. Vivian.
Wallack, J. Lester, Jake Welles, Edw. Wallace, J. Willard, Wm. P. Wallis, W. Watson, Lawrence Williams, Donald B. Wallace, Joo. Patrick Ward, Irvin E. Walton, Robt. J. Ward, S. Winchery, Charles Wallace, Wilkin G. Winstock, Arthur G. Wallis, Walter Walker, Wm. H. Woodside, Lester Walter, Russ Whitall, Lynn Weicher, Gus C. Weinberg, Phil Watson, Clarence West, Wilton Bros.

REGISTERED MATTER.

Miss M. B. Meiston, Nina A. Hanway, Flora Moore, Marion Converse, G. Stone, Wilbur Brainerd, William Conkling, Richmond Hutchens, Edward N. Clisbee, Robt. Taylor, C. E. Morrison.

Ernest Lamson, Lem, York State Police.

MAUDE NUGENT.



Phot. by Harcourt, N. Y.

Above is an excellent likeness of Maude Nugent, the most successful girl song writer of today. She is the author and composer of many songs that have made hits. Almost every one will remember "Sweet Rosie O'Grady," one of Maude Nugent's most successful songs. She has written several songs recently, among them "Pencil" and "My Little Circle Baby," the latter being very popular. Miss Nugent not only writes songs of the popular order, but has recently placed with her publishers "My Lady Peggy" waltzes, an excellent composition that is being used by theatre orchestras throughout the United States. Miss Nugent is now appearing in vaudeville, and wins the greatest applause when she sings her own compositions.

DOWN IN MUSIC NOW.

Joseph J. Kefauver has moved from 40 West Twenty-eighth Street, and is now located at 57 West Twenty-eighth Street.

The clever comedienne, Lillie B. Raymond, will shortly introduce a new song, entitled "Lady Lil," especially written for her by Laurence Seawell.

Maxwell Silver's song, "Stand Up and Let the Lady Sit Down," has been taken up by a great number of singing comedienne, who are loud in its praise.

Jules Kessel, of the Kettie Wordette company, is singing "If All The Stars Were Mine," by H. B. Smith and John Stromberg.

Howley, Haviland and Dresser and Sol Bloom, both claim the right to publish a song, entitled "I'll Leave It To You." The matter is to be settled in court. Mr. Bloom, when instructing his lawyer, naturally said: "I'll leave it to you." The lawyer will probably say the same to the judge.

Ed. Crimie, of the Ole Olean company, who has been in the profession over forty years, says that he considers "I'm A Jonah Man," the best coon song he ever heard.

Charles K. Harris' "I'm Wearing My Heart Away For You" is being sung by the most prominent singers in vaudeville. Mr. Harris considers this his best ballad, and says it will outlive and outsell his former successes.

Richards, of the Bents-Gautly Burlesque company, is singing the pathetic song, "Nobody Ever Brings Presents To Me." Charles Robinson, of the same company, is using "Oh, Joy," and May Ward is delighting audiences with "Is That All You've Got To Say," and the waltz song, "While The Moon Shines Bright."

"On A Starry Night" is rapidly forging to the front, and looks like another "Good Old Summer Time" hit. Felix Feist says the best singers are using it.

Jane Waterson is singing the dainty song, "Flower of Old Japan," and "Just My Little Yaller Boy and Me" by Stanley Carter.

Lee Olean Smith will enjoy a ten days' vacation visiting his wife, Florence Rother, who is a member of the Giffin Opera company, playing in Richmond, Va.

The original O. K. Sato intends featuring the Windsor Music Company's two-step, the "Bany Bee." This instrumental piece is becoming quite popular. He will introduce also "Echoes From Old Kentucky."

C. M. Vandersloot, who superintended the moving and packing of the effects of the Vanderson Music Company prior to their moving to Williamsport, Pa., has gone to Wilmington, Del., for a short vacation.

Ed. Gray, the clever coon shouter, made quite a big hit with "Coney Island Coon" at Keith's theatre last week.

"If You Were Like A Rose," Leo Wood's dainty ballad, was introduced by several prominent singers this week.

Hazel Burt informs the Windsor Music Company that she is still featuring Ed. Rodgers' march hit, "Duty To Home and Flag," and it is always good for two or three encores.

Watch for the Bee Hive Clock Tower. You can see it from the Knickerbocker Building.

The following are a few of the singers who are scoring successes with the popular waltz song, "While The Moon Shines Bright," by Howard, Emerson and Stonehill: Carroll and Clark, Tom Reynolds, the Whitney Brothers, Gus Skiles, James Pollard, Etta Cooper, and Harris and Walker.

Hughie Cannon, writer of several hits, such as "Won't You Come Home, Bill Bailey," "Just Because She Made Them Goo-Goo Eyes," and others, is now located with Howley, Haviland and Dresser.

Harry Fern is doing the irresistibly comic song, "I'm A Jonah Man." Bert Williams' song hit of "In Dahomey." Fred. Berry is also scoring well with this song and with "While The Moon Shines Bright," the popular waltz song.

The members of the Blon City Quartette say that "Starlight Sue" is an ideal number for their work.

"No One But You," Horwitz and Bowers' splendid ballad, is introduced in the Egyptian

MUSIC PUBLISHERS.

DO YOU KNOW KATHERINE NILEY?

No! Well, that's funny
She's in Vandeville,
belongs on Broadway, though.
Clever! well, we should say so!
She's the Broadway Girl of
Vandeville, talk about
three sheets, stands
Name in electric lights
And all that sort of thing.
Why, she's a wonder.
Never heard her sing
Ted Barron's song.
"In Sunny Africa," did you?
Well if you didn't, you missed a treat.
She's a winner
at the jump, for the moment
she throws her eye flashes at the
audience in front, she has them
and keeps them.— Ask her about
Sunny Africa,—she'll tell
you it's the best yet, but
maybe it would be
better for you
to drop a note to
Leo Feist,
134 West 37th Street.
He'll send you a copy of the song,
and it won't take you long
to realize how
good it is,
and further convince you that
"you can't go wrong
with a Feist song."
134 West 37th Street,
NEW YORK.

If You Were Like a Rose

By LEO WOOD and AL LA RUE.
Address CHAS. E. HARRIS, 31 W. 30 St., N. Y.

WM. M. REDFIELD

With WHITNEY WARNER CO.
Clipper Building, New York.

Hughie Cannon

Writer of "Won't You Come Home, Bill Bailey?" "Just Because She Made Them Goo-Goo Eyes."
With Howley, Haviland & Dresser, 1260 Broadway, N. Y.

"Just Give Them My Regards."

By BARTLEY C. COSTELLO,
Writer of Lyric, Fennell, etc. Address care
Howley, Haviland & Dresser, 1260 Broadway, N. Y.

Theodore F. Morse

Writer of "Two Got My Eyes on You," "Little Boy in Blue,"
"Gone Old Groove," etc.
With Howley, Haviland & Dresser, 1260 Broadway, N. Y.

In answering these advertisements please mention
THE MIRROR.

spectacle, "A Prince of Egypt," which is now
being produced in the larger cities of the West.
McPherson and Brymn are successful in in-
troducing their latest compositions with the best
attractions.

Bob Harrington is having great success with
the ballad, "When The Spring Time Comes
Around." Willie Howard is also using this song.

"Take Me Back To The Old Virginia Shore"
is being illustrated by Warden and Gladish on
the Western circuit. Mr. Warden writes that he
has the most handsome set of slides ever gotten
out for any song.

"Lucy-o-o-o-o" is being sung by Miss Dar-
ling, with the Happy Hoedown company, as-
sisted by the entire chorus.

"Be My Own," "June, June, June," "Lucy-
o-o-o-o," "Morning Glory," "La Mescalite,"
and "Take Me Back To The Old Virginia Shore"
are some of the latest compositions pub-
lished by Joseph Plummer, of Milwaukee. They
compare favorably both in style and composi-
tion with the best Eastern publications.

At the annual performance of the Journalists'
Club in Baltimore, Harry Laib received many
encores on his rendering of the charming song,
"Because You Were An Old Sweetheart of Mine,"
by Maurice Jacob and Harry L. Robinson.

Breen and Geary are overwhelmed with re-
quests for their splendid march song, "Your
Dad Gave His Life For His Country." They are
now confident of its success.

Frederick V. Bowers, who is singing his own
compositions in vaudeville, through the South, is
meeting with success.

J. G. Brammell, until recently with Howard
Kyle in Nathan Hale, will act as stage-manager
for a new sketch, which will be introduced in
vaudeville shortly.

Master Robert Harrington, now on the Pro-
ctor circuit, is featuring with great success the
descriptive ballad, "Hearts Win, You Lose," and
is getting encores upon encores with "On A Starry
Night," both of which are published by Leo Feist.

After filling a most prosperous engagement
over the various Eastern circuits, the Browning
Sisters are back in town, filling their open time
for the summer. All have spoken highly of their
songs, which are "In Sunny Africa," "Has Your
Mother Any More Like You" and "Here's To
The Old Folks at Home." They will soon fea-
ture "On A Starry Night," the much-talked-of
waltz song, published at the Feist Building.

Margaret Webb, the clever soprano singer, is
making a tremendous hit featuring Robert A.
Keller's "query song," entitled "Has Your
Mother Any More Like You."

Archie Morrow and W. W. Herbert, the tal-
ented young Baltimoreans, have just signed a
contract to write exclusively for M. Witmark
and Sons. Mr. Herbert is the composer of "The
Last Three Sent For Smokers" and a number
of other popular hits. This team has met a suc-
cess with a unique musical comedy, entitled
Why Dr. G. Kyll Will Hide, and they have com-
pleted a musical piece, which will soon, it is
said, be produced in New York.

"When You Are Near," with which Frank
Rushworth, of Anna Held's Little Duchess com-
pany, is charming his audiences everywhere, has,
like all the Ford and Bratton successes, an in-
dividual and haunting refrain.

"Stand Up and Let the Lady Sit Down" is
the title of a novel song by Ben Shields and
Maxwell Silver. It is said that the Harlem
working girls will see that this song is properly

MUSIC PUBLISHERS.

MUSIC PUBLISHERS.

Have You Heard THE VOICE OF THE HUDSON PAUL DRESSER'S LATEST AND GREATEST SONG.

Nothing cheap, common or trashy. A positive
novelty in its way. Original and surprising. All
singers should sing it. Those who can't sing
should talk about it.

CHORUS.

We shall stroll by the Hudson, the great, mighty river,
The Hudson, majestic and grand,
With its crooks and its bends, as it silently winds
Its ways 'mid the scenes of the Master's hand.
But a voice cries aloud, "The Hudson am I;
Why come you alone, where is she?
Go bring her, you loved her and she loved you too,
And I know that you both love me."

HOWLEY, HAVILAND & DRESSER, 1260 Broadway.

J. FRED HELF

5 BIG HITS.

If You Can't Be a Bull Cow, Fall in Heeled, Leo
Dresser's big hit.
The Death of '94, Johnnie Carroll's big hit.
In the Year of the Snake, Anna Curran's big hit.
My Mother Was a Northern Girl, Lottie Gilson's big
hit.
If Happy Talks It Ain't so "peaching Terms With Me,"
Tusset's big hit.
Address care SOL BLOOM, 37th St. and Broadway.

TRAHERN and SMITH

41 W. 28th St.,

New York.

LIKE AN AVALANCHE, IT'S HERE!

Carrying all before it. Get in the popular swim AND SEND FOR

ONLY A SOLDIER BOY.

THE GREATEST APPLAUSE HIT IN THE MARKET.

DOTY & BRILL, 43 W. 28th Street, New York.

FREDERICK V. BOWERS.

Of Horwitz and Brown.

"Composers who write to live, and who live to write."

THE ALTAR OF FRIENDSHIP.
NO ONE BUT YOU,
THE LOVE LOAN WATERMELON.

DOWN WHERE THE COQUANT GROWS,
IN THE EARLY MORNING.
Address 31 East 21st Street, New York

COBB AND EDWARDS' GREAT HIT

Could You Be True to Eyes of Blue,

If You Looked into Eyes of Brown.

GREATER THAN EVER. ADDRESS
4 WEST 37TH STREET, NEW YORK

TWO HITS BY BREEN AND GEARY,

JUST AN OLD SWEETHEART OF MINE,

And the great march song.

YOUR DAD GAVE HIS LIFE TO HIS COUNTRY.

AMERICAN ADVANCE MUSIC COMPANY, 1320-70 S'way, New York.

McPHERSON and BRYMN

WRITERS OF THE LATEST CRAZE

I TAKE THINGS EASY.

Address, care SHAPIRO, BERNSTEIN & CO., 45 W. 28th St., N. Y.

GRANT, EDMONDS and GRANT

EXPONENTS OF MIRTH AND MERRIMENT.

SHEPARD N. EDMONDS, the man who wrote:

You Can't Fool All the People All the Time, I'm Gwine to Live Any how Till I Die,
Has joined hands with Grant and Grant under the above title and are open for engagements.

Address HOWLEY, HAVILAND & DRESSER, 1260 BROA JWAY, N. Y.

In answering these advertisements please mention THE MIRROR.

distributed on the elevated trains for some time
to come.

"Rosemary Waltzes," by William M. Redfield,
were played for the first time at Payton's Fulton
Street Theatre last week by the orchestra under
the direction of Berenice Breesale.

"The Eternal City" and "Redemption's
Song" are two new publications issued recently
by the Hall-Mack Company. They offer one of
each free to those who write at once.

Homer M. Howard will be manager for the
New York offices of the Whitney-Warner Pub-
lishing Company, of Detroit, which has opened
offices in the Clipper Building.

MATTERS OF FACT.

THE MIRROR has received and placed among its pro-
fessional pictures on exhibition an ingenious combina-
tion, by Harry F. Jordan, of the Grand Opera House,
Boston, of photographs of 174 actors and actresses.
Mr. Jordan, who has been unable, owing to illness,

to work for some time, has copies of this combination
for sale.

The Cook-Church Stock company, under the man-
agement of H. W. Taylor and now touring the Middle
West, will close a season of forty weeks at Birm-
ingham, N. Y., on May 23.

George H. Adams and family, having closed their
season with the Reuben in New York company, are
enjoying a rest at the Adams home, 306 Marion Street,
Brooklyn. The brothers are taking advantage of
association for a few weeks to arrange plans for
their tour of 1903 and 1904 with the Adams Brothers'
Own New Attractions, which will open the season on
Sept. 21. They have contracted for more new print-
ing from the Penn Printing Company, of Philadelphia,
and have ordered new scenery and tricks. Manager
James E. Adams has his time well filled.

Roy Kingston and Mary Carver (Mrs. Kingston) have
completed their thirty-fourth week with George Sam-
uel's A Charlie's Daughter company (Southern).

The Four Sensational Belles report a decided suc-
cess at Saginaw, Mich.
Ella Dunbar, who has been playing Mrs. Sprowl in
Frank Hennessy's Liberty Belle company, did not
miss a performance during a season of thirty-one
weeks.

A Select, Salubrious, Scintillating, Sparkling, Summer Song, Sung Successfully by Sagacious, Sassy,
Soubrettes, Society Swells and Select "Stars":

"ON A STARRY NIGHT"

Send Stamps Safely Sealed and Secure this Successful Song, a Sure Shot by Felix F. Feist
and published by Leo Feist, "Feist" Building, 134 W. 37th St., N. Y.

In answering these advertisements please mention THE MIRROR.

GOSSIP OF THE TOWN.

stood in the first entrance as actor or actress could make either an entrance or an exit. A slender stream has been put in McCarthy's plan.

Kyle Bellew will play Orlando at a matinee performance of *As You Like It* to be given at the Victoria Theatre on April 23. Missa Gayle Haynes will be seen as Rosalind at the performance, which will be a benefit for the Vassar College fund.

H. F. Mathews, of the firm of Urquhart, Parsons and Mathews, which has been presenting a Turkish Texan through the South, has retired from the company. The tour will be continued under the control and management of Isabelle Urquhart and George W. Parsons, the other members of the firm.

The A. G. Field Greater Minstrel company have been suffering from the prevailing epidemic of grip prevailing in the Northwest. Mack Close, Walter Alexander, Billy Cawley, Manager Diegle Eugene Faust, Mr. Field, and Billy Murray have all suffered from the disease and have been forced to leave the company on different occasions and for different periods.

C. E. Callahan's new version of Dickens' "Oliver Twist," recently produced at the American Theatre, has been styled Nancy Sikes, and it is to be put upon the road next season. Mr. Callahan has also completed a melodrama, entitled *Pound Gully*, which will probably be tried at Havlin's Theatre, St. Louis, during Easter week by the Pennsylvania company.

John M. Cook, manager for Heuck and Fennessey's production of *A Charity Nurse*, now in rehearsal, has engaged John M. Shean as business manager.

Sam Morris, who has been touring the West in *The Peddler's Claim*, will next season be seen in a new play, *The Broker*.

Which in June A Chinese Honeycomb leaves the Casino to go to Chicago, Estelle Westworth will replace Amelia Stone and Benjamin Wheeler will take the role now played by Van Rensselaer Wheeler.

Yvette Guilbert will soon begin a London engagement.

The Green-Eyed Monster, a musical farce-comedy, will soon begin a Spring and Summer season under the direction of E. J. Devine.

True S. James will next season present *The Power of the Weakest*, a domestic drama in four acts, first produced last Spring at Paducah, Ky. The child's role in the piece will be taken by Little Pearl May.

Fannie Curtis, of the *Down by the Sea* company, recently underwent a serious operation for an abscess of the tonsils, and was absent from the company one week.

William R. Sherman has leased the auditorium, Winnipeg, Man., which will hereafter be known as Sherman's Garden. He will operate his new acquisition in conjunction with his two Summer houses, Sherman's Park and Sherman's Garden, both at Hamilton, Ont.

Zeb and Zarrow, who are now touring in *Big Zag Alley*, will shortly star Winifred Greenwood, the leading woman of that company, in a new play called *In Mississippi*.

Sydney Grundy's four-act play, *Gipsy*, it is announced will next season be presented in New York with Fay Davis in the title role.

Mervyn Dallas has retired from *Lazarre* to begin rehearsals of his repertoire. He will open a Summer season at the Empire Theatre, Albany, on May 11.

E. C. McElhenny, musical director at the Academy of Music, Kalamazoo, Mich., has just completed the book and score of a comic opera entitled *Captain Kidd*; or, *The Island of Zia*.

Eddie Weston, who plays the leading role in *A Hot Old Time*, while at Syracuse recently was stricken with the grip and was out of the cast for a week. His role was assumed by Edward Collins.

Robert Haines, who is appearing in *The Darling of the Gods*, is planning to star next season, it is said, in a play by F. Marion Crawford.

Heleen King Russell is giving readings through New York State.

Nan Russell Dunnigan, of St. Paul, Minn., has joined the Peggy from Paris company, now playing in Chicago.

Edgar Selwyn, who is now playing a principal part with William Gillette in *Sherlock Holmes*, will next season, it is said, be leading man for Maude Adams.

Olive Martin has been engaged by Manager J. M. Ward for a leading role in next season's production of *A Human Slave*.

Harry Burkhardt, leading man with Percy Hawell in *A Royal Family*, has been especially engaged for the lead, *Barabbas*, in Thomas W. Broadhurst's *The Holy City*.

Mr. and Mrs. Robert Drouet will sail for Europe on May 9 for a Summer in Switzerland.

William H. McGown, correspondent for *The Mirror* at Urbana, Ohio, recently came into possession of a unique and interesting theatrical program which is about forty years old. While tearing down an old mantelpiece some workmen found a card yellow with age, on one side of which was a cut of Maggie Mitchell, with the programme of the play, *Larele*; or, *The Artist's Dream*, on the other. William Harris was the leading man.

Queen Alexandra has altered English fashion and custom, and now the ladies of London society will be seen at the theatre in high necked gowns.

A. L. Levering, who will present Little Lord Fauntleroy at the Casino on April 13, will hold a competition by which prizes will be awarded to a number of children under sixteen who write the best reviews of the play.

The Hamerling Theatre, at Bristol, Tenn., will be under the management of Fowler and Taylor next season. Dr. M. L. Fowler, who purchased the theatre recently, will have active charge, and Oliver Taylor will be associated with him.

Joseph Jefferson, during his Spring tour beginning on Easter Monday, will be supported by John Jack, Francis Carlyle, Joseph Jefferson, Jr., William Jefferson, Ffolliott Paget, Frances Pemberton, Blanche Bender, Jessie Sweet, George Dunham, Walter Ware, Harry Odlin, Mattie Gee, and Ada Gilman.

Alice Knowlton has been forced by illness to retire from the cast of *Nancy Brown*, and has gone to her home near Albany. Daniel V. Arthur has granted her a leave of absence, and she will rejoin the company as soon as her health will permit.

David Warfield, in *The Auctioneer*, will follow *Resurrection* at the Victoria Theatre on May 2.

Colonel William Lightfoot Vischer, the Western poet-humorist, will be a member of the company which will present Ople Read's comedy, *The Starbuck*, at Daly's Theatre on April 13.

The Three Little Maids, a musical comedy, now in its second year in London, it is said will next season be presented in New York.

Albert Hart has been engaged for a principal comedy role in the musical comedy in which Blanche Ring will this Summer be starred.

Elmer, well known in New York, will be seen in a new play by Harry J. W. Dam, entitled *Shipper and Company*, Wall Street, which will be produced by Frank McKee. Charles Cherry, it is said, will be in the same cast.

E. L. Sellg announces that W. K. Sev. Mt. Vernon, O., has leased the *Waltha Park* for the coming season, and will remain under the management of.

Thomas Northrup, musical director, will next season be with the new musical comedy which, and Currie will produce.

Thomas McCarthy, a member of party No. 28, has been removed from the first entrance of the Bijou Theatre. Daniel V. Arthur, who manages W. Nancy Brown, objected that when

STAGE INVENTIONS.

PATENTED EXCLUSIVELY TO THE MIRROR BY H. B. WILSON, PATENT ATTORNEY, WASHINGTON.

A patent on an aerial device has been filed by Charles A. Neidham, of New York. The arrangement consists of an elevated track or way having a longitudinal rail in the center and side rails.



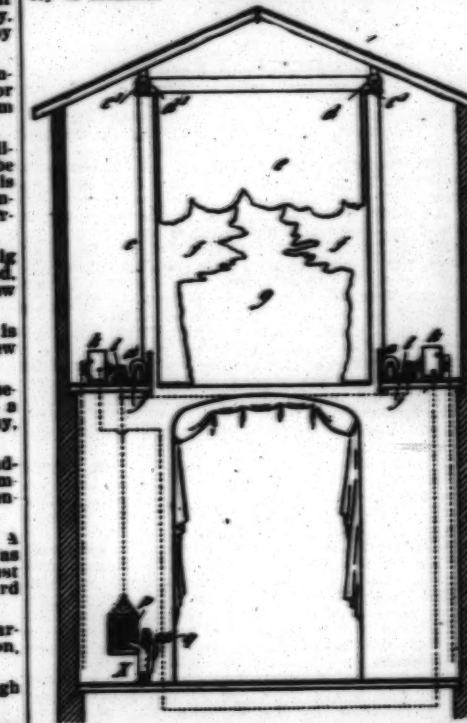
Cables are laid along the track along which a boat is propelled by means of manually operated cars, which have weighted outer ends to frictionally engage abutments located at intervals along the cables.

Joseph Brown, of Salem, Mass., is the inventor of an amusement apparatus which, as can be seen by the illustration, is on the order of the popular steep chaise.



This apparatus consists of two guard rails and a supporting rail between them, the latter rail having a relatively horizontal bearing face. A carrier body which, journaled in it has two wheels with grooved faces in which the supporting rail may sit, is intended to roll on the top of this supporting rail. This carrier has also journaled rolls with end flanges for engaging the outside rails. The rolls are located in front of the rear wheel of the carrier body, while both the rear and the forward wheels are on supports which depend from opposite sides of the carrier. It is so arranged that the rear wheel may move transversely in respect to the carrier.

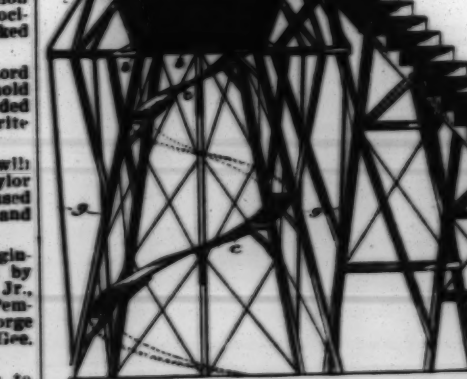
Edward Lytton, of Bedford Park, England, has patented an apparatus for raising and lowering the scenery of theatres.



The apparatus consists of a shaft, mounted upon which are a plurality of drums, loosely mounted, and having a plurality of connections with the pieces of scenery or curtains, each drum, however, connecting with but a single piece of scenery. On each of the drums is a worm wheel, having a shaft meshing with it. There is also a rotating shaft having a plurality of clutches, each clutch being in active operation with a worm shaft. The entire apparatus is operated by an electric motor controlled by a switch board, so arranged as to enable the operator to control the rotating shaft and to communicate the motion of the shaft to each of the worm shafts separately. Thus a piece of scenery, a curtain, or a drop can be conveniently and quickly raised or lowered at the will of the operator at the switchboard.

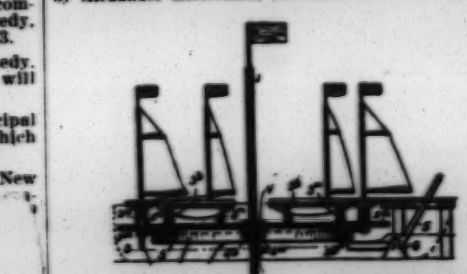
Rufus J. Kittredge and Jacques Nemes, of Chicago, have filed a patent on a process of printing, which consists in applying a plurality of colors to the same sheet with an impression of one color overlapping a previously applied color before the latter is dry, allowing the colors to dry, excepting where overlapped. Bronze is then applied to the overlapping parts.

Daniel J. Canary, of Oak Park, Ill., has patented a theatrical appliance having a resemblance to the cycle wheel but possessing additional features.



This apparatus consists of a bowl shaped bicycle track, composed of slats, elevated above the ground. A helical path leads up to the bottom of the track which is open, and a runway of slats leads from the ground to the top. The object and use of the apparatus seems to be that an expert bicyclist can ride up the path and around the raised and excessively banked track, thus giving a thrilling act.

A roundabout sailing apparatus has been patented by Alexander Kitterman, Portland, Ore.



This apparatus consists of an artificial lake, having in it a center post about which, beneath the surface of the water, revolves a frame. This frame has an outer and an inner member which are connected to a wheel, the inner frame being below the outer. A series of sail boats, each independently secured to

the outer frame, are propelled in a circle about the lake, and to each is imparted a rocking motion.

OTHER INVENTIONS.

The Haruch Trunk Company, of New York, has invented a combined wardrobe and bureau trunk which differs radically from any which is at present on the market. When closed it is only a trifle larger than the ordinary trunk, yet when opened it is of a greater height than the common wardrobe, for it is of a full dress length, and in addition there is a hat box above. The bureau compartment, which swings up, is, as well as the hat box, finished in hard wood veneer, and all the fittings are of the best quality. When it is open two metal braces hold the lid in position. The makers of the trunk state that it will hold more clothing and in a more convenient form than any other trunk at present manufactured.

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